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ONTARIO

DEPARTMENT OF EDUCATION

MEMORANDUM

Re Grade 13 Departmental Examinations in English 1964

and

Notes for All Teachers of Grades 11, 12, and 13 English for 1964 - 65

DEPARTMENT OF EDUCATION, ONTARIO
Grade 13 Annual Examinations, 1964
ENGLISH LITERATURE

Note. Approximate values are indicated for each question. Candidates are advised to judge their time, and the fullness of answer expected, accordingly.

Values

4 1. (a) In a few sentences, describe and illustrate *two* features that contribute to the greatness of Faulkner's Nobel Prize address.

8 (b) Aiken's *Mr. Arcularis* "is a story with a 'surprise' ending which, at second glance, is not really a surprise at all."

(i) In a sentence, explain why the ending may be considered a surprise.

(ii) In more detail, explain why the ending is not really a surprise at all, supporting your explanation with specific references to *three* details in the story.

6 2. (a) In the poem *To Autumn* by Keats, select and illustrate *three* different poetic techniques (*one* from *each* stanza), and show how each of these techniques helps to establish the poem's mood of rich serenity.

6 (b) Indicate how each of the following conclusions is related in thought to the rest of the poem from which the lines are taken.

(i) Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.
(Shakespeare, *Sonnet XXXIII*)

(ii) All is, if I have grace to use it so,
As ever in my great Task Master's eye.
(Milton, *How Soon Hath Time*)

(iii) And then the nightingale replies.
(Finch, *Peacock and Nightingale*)

3. In his plays Shaw is both a humorist and a moralist.

6 (a) Indicate and illustrate *three* distinct methods of creating humour in *Caesar and Cleopatra.*

4 (b) Indicate and illustrate *two* serious moral points that Shaw makes in *Caesar and Cleopatra.*

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Values

12 4. *Wuthering Heights* is a novel of strong contrasts.
Describe the strong contrasts in atmosphere between Thrushcross Grange and Wuthering Heights, and indicate why they are appropriate settings for Edgar Linton and Heathcliff respectively.

12 5. (a) Describe and illustrate *two* significant contributions made to the play *Hamlet* by each of the following:
(i) the killing of Polonius;
(ii) the grave-diggers;
(iii) the dialogue between Francisco and Bernardo in the first few lines of the play.

12 (b) Describe and illustrate *three* significant contributions made to the play *Hamlet* by each of the following characters.
(i) Horatio
(ii) Laertes

8 6. Pratt devotes two sections of his poem *The Titanic* specifically to the iceberg: the early section beginning, "Calved from a glacier near Godhaven coast;" and the last six lines beginning, "And out there in the starlight."
Referring only to these two sections, describe and illustrate *four* different ways in which Pratt makes the iceberg sinister and frightening. Comments on the structural positions of these sections in the poem may be included.

5 7. (a) In Browning's poem, *An Epistle . . . of Karshish,* explain, with specific references, how the experience with Lazarus has affected Karshish's conception of God.

5 (b) Karshish is very conscious of Abib as he writes his letter. Explain, with specific references, how Browning derives dramatic value from this fact.

8.

DESIGN

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth—
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth—
A snow-drop spider, a flower like froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?—
If design govern in a thing so small.

—Robert Frost

[Note. The "heal-all" (lines 2 and 10) is a flower which is normally blue.]

Values	
4	(a) Indicate very briefly the main emotion experienced by the poet. Explain, in two or three sentences, why he experiences this emotion.
4	(b) Choosing two words or phrases which seem to you effective, explain briefly why you find them effective.
2	(c) Indicate two features that make this sonnet irregular.
2	(d) Indicate very briefly the relation between octave and sestet.

ENGLISH LITERATURE

I. GENERAL COMMENTS

Examiners of the 1964 English Literature papers agreed that there were more exceptionally good, as well as more exceptionally bad, papers than in recent years. The extraordinarily large number of papers written by candidates who had no chance whatsoever of passing the examination was distressing; the fair number of brilliant papers written by candidates whose answers revealed an intimate knowledge and deep love of literature was rewarding.

Many candidates showed evidence of selective studying, if not of selective teaching. Certain questions on a paper would be dealt with in great detail, while others would reveal little or no evidence that the candidate had ever read the source material. (One candidate made a gallant but highly unsuccessful attempt to distinguish four ways in which Pratt made the iceberg frightening by using only the words "Calved from a glacier near Godhaven coast", words which were quoted on the examination paper.) The shorter poems were sometimes answered by a note: "Our teacher did not take this up with us." The low marks earned by candidates with haphazard preparation confirm the wisdom of a sound and thorough adherence to the course of study, and the use of the editions currently prescribed.

This year, for the first time, approximate marks for each question were indicated on the examination paper. This fact, along with such instructions as "in a few sentences", "in a sentence", "indicate", should have been ample guarantee that candidates would finish the paper (many superior candidates, with marks of over 90%, wrote only six or seven pages). To many candidates, however, "in a few sentences" apparently meant "write two pages", and "in a sentence" meant "write at least a page". There were many one-page answers to each of the three two-mark questions on the shorter poems, each of which could be answered in a sentence. Candidates who ignored instructions penalized themselves by failing to finish the paper. Since all examinations involve a time factor, the candidate who insists on telling all he knows instead of answering the question will continue to run out of time.

Still more stress must be laid on the distinction between such standard examination terms as "indicate", "describe", and "discuss". In Question 4, for example, candidates were required to *describe* the contrasts in atmosphere between the two houses, and to indicate their appropriateness for Heathcliff and Edgar, but many candidates foolishly spent far more time in describing the appropriateness than they did in indicating the contrasts.

The most obvious weakness in the candidates' answers was the inability, or reluctance, of most candidates to generalize from the particular. Candidate after candidate would give illustrations or specific refer-

ences, but make no critical comment or statement, although the question specifically asked for them. Candidates still tend to think that quotation or reference can do their work for them; time after time they fall back on a purely descriptive or narrative approach.

Because the point is of such paramount importance, the following examples may be of help to teachers as well as to students. In each pair, the weak answer is followed by a satisfactory one in parenthesis.

Question 1(a)

Faulkner's essay is great because he says that man will not only endure but that he will prevail. (A strong feature of Faulkner's essay is his optimistic faith in man; he believes that man will not only endure but that he will prevail.)

Question 5 (a) (iii)

Francisco says that it is cold and that he is sick at heart. (Francisco helps to create the uneasy and mysterious atmosphere by saying that it is cold and he is sick at heart.)

Question 6

The iceberg is described as waiting in its lair for the *Titanic*. (The iceberg is imaged as a monstrous animal, waiting in its lair for the *Titanic*.)

In the first answer of each pair, the candidate merely reveals familiarity with the text; in the second answer of each pair, he has made a critical point and supported it by a reference to the text. The first type of answer leads to failure; the second type, to success.

Probably the most encouraging feature of this year's papers was the improvement in composition standards; fewer deductions for faulty grammar and for spelling were made on the average paper. Many candidates, however, still need to be taught to underline the titles of books, and how correctly to incorporate quotations into their sentences. This ability is especially important when one remembers that critical statements should generally be supported by apt quotations or by specific references.

Candidates in general organized their answers better than in previous years. Nevertheless, many candidates tended to repeat themselves, and longer answers were frequently somewhat chaotic. Teachers should clearly continue to stress that candidates would be well advised to adopt the following procedure for questions requiring fairly extensive answers:

(a) Read the entire question.

(b) On the left side of the book (the side reserved for rough work), jot down pertinent details and references for each section and sub-section.

(c) On the right side of the book (correctly numbered), state the purpose of the answer, normally incorporating the key words of the question.

(d) In a separate paragraph for each key word, using good English sentences, deal with the pertinent information from the left page.

(e) Stop writing when the question is answered. Going on and on wastes time.

Deductions to a maximum of six marks were made for major errors in English usage. Examples of such types of errors may be found in the English composition section of this booklet.

Deductions to a maximum of five marks were made for errors in spelling. The following words were among those most frequently misspelled:

accidentally
affect
aggressive
altar
argument
believe
beginning
Caesar
confidant (n.)
consistency
clemency
create
describe
despair
desperate
develop
development
disgust
duel
embarrass
exaggerate
existence
foreboding
foreshadow
granary
helpfulness
hesitant
humorous
hungry
iceberg
imagery
immense
intermittent
leniency
loneliness
madness
marriage
nightingale
occasion
occurred
occurrence
occurring
opinion
permissible
philosophy
poisoned
precede
profession
pronunciation
quiet
receive
recurrence
referred
referring
relieve
repetition
resemble
rhyme
rhythm
scene
sentinel
separate
significant
simile
speech
Sphinx
suddenness
surprise
suspense
tendency
tension
tragedy
tries
truly
undoubtedly
until
vengeance
vicious
villain
woman
writing

The words in the following groups were frequently interchanged: choose-chose; lead-led; loose- lose; no-know-now; proceed-precede; quite-quiet; there-their-they're; to-two-too.

The -ness ending (helpfulness; usefulness) frequently caused trouble. Many students double the "l" incorrectly before the suffix.

The answers were evaluated on a basis of 100 marks, distributed as follows. Short Stories and Essays—12; Short Poems—12; Modern Play—10; Novel—12; Longer Poems—18; Shakespeare—24; Sight—12.

Students whose answers were well written and well organized received bonus marks to a maximum of four; very badly written and badly organized papers were penalized.

It should be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1964), and that neither the scale of valuation nor the form of questions will necessarily be duplicated in future examinations on the subject.

II. NOTES ON THE ANSWERS

Question 1

(a) In a few sentences describe and illustrate *two* features that contribute to the greatness of Faulkner's Nobel Prize Address.

(b) Aiken's *Mr. Arcularis* "is a story with a 'surprise' ending which at second glance, is not really a surprise at all."

(i) In a sentence explain why the ending may be considered a surprise.

(ii) In more detail, explain why the ending is not really a surprise at all, supporting your explanation with specific references to *three* details in the story.

The opening question was planned to give a student confidence. A short question, it called for a knowledge of both story and essay, and encouraged brevity in the selection of a few pertinent details and in the stating of some generalizations. As a rule students had the facts ready, but a few had difficulty in making the generalizations as though they had made few reflections on either story or essay. Such students tried to make illustrations do double duty, not only as illustrations but as features or explanations of the story and address respectively. One common fault lay in ignoring the request for "a sentence" or "a few sentences" and—in connection with the essay—the phrase "describe and illustrate." The word "describe" calls for something more than mere naming.

The average student earned very fair marks on the question. The following answers are judged as adequate.

(a) One feature that makes the address great is the speaker's refreshingly optimistic attitude toward the future of mankind. He says that he is sure that man will not only endure but that he will prevail till the end of time, for man has a soul.

Another feature contributing to its greatness is Faulkner's strong emotional appeal. He begs the young writers to write "not from the glands" but from the heart", to help humanity "prevail and endure" by writing of "compassion, honour and sacrifice"—the only human attributes worth the sweat and toil of writing.

(b) The ending is not really a surprise because of hints that the author gives throughout the story.

Mr. Arcularis is always talking of the cold. On the way to the ship he is cold. In his cabin, the one small porthole lets in the cold air. He says

it is cold for June. The reader wonders whether this is really the coldness of death, because coldness and death are often associated.

Mr. Arcularis learns of the presence of a coffin on board. He walks in his sleep and awakens at such times in the gallery leading to the coffin in the hold. He could never remember if he reached the coffin. But we wonder if he was moving closer to death.

Another hint comes in the odd repetition of a musical selection. He first hears it (*Cavallerio Rusticana*) in hospital. Then he hears it on board ship. This "coincidence" strikes a discordant note in the reader's mind.

The author sows clues such as these to prepare the reader for the ending.

Question 2

(a) In the poem *To Autumn* by Keats, select and illustrate *three* different poetic techniques (*one* from *each* stanza), and show how each of these techniques helps to establish the poem's mood of rich serenity.

This question was not difficult for most candidates who went about answering it just as directed, and seemed to have no problem. First they had to choose a technique, and then an illustration of it. The last step was to explain how the technique contributed to the mood. Repetition of technique and muddled references to several stanzas in illustration naturally reduced the value of an answer. No credit was given for mere illustration or for mere naming of a technique.

Two weaknesses were fairly common.

(a) Many candidates failed to show how the technique contributed to the mood of rich serenity, apparently thinking it sufficient to state that it did. Examples of what was expected in this respect are clear in the sample answer.

(b) The term "alliteration" was used with rather reckless abandon. A fair number of candidates, for instance, cited "clammy cells" or the repeated "l" in "mellow fruitfulness" as examples of alliteration.

The following answer received full marks.

In the first stanza, Keats repeats certain rich consonants, especially "l" and "m", as, for instance, in the line, "Summer has o'er-brimm'd their clammy cells." The repetition intensifies the impression of luscious abundance created by the images, and thus contributes to the mood of rich serenity.

In the second stanza, Keats uses personification. Autumn is, for instance, "drowsed with the fume of poppies", and we are given a picture of fulfilment and contentment that contributes to the mood of rich serenity.

In the third stanza, Keats uses sound imagery. We hear small gnats, bleating lambs, and twittering swallows. These peaceful, quiet sounds of an autumn evening are restful; we connect them with harvest time, and they therefore contribute to the mood of rich serenity.

(b) Indicate how each of the following conclusions is related in thought to the rest of the poem from which the lines are taken.

(i) Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.
(Shakespeare, *Sonnet XXXIII*)

(ii) All is, if I have grace to use it so,
As ever in my great Task Master's eye.
(Milton, *How Soon Hath Time*)

(iii) And then the nightingale replies.
(Finch, *Peacock and Nightingale*)

Candidates generally answered the question fairly well.

In part (i), however, many candidates spoiled answers through using highly dubious or simply erroneous biographical information; answers to the question frequently revealed the need for reasonable discretion in biographical approaches to literature. Many other candidates presented peculiar and/or completely unacceptable interpretations of the poem. The friend of the poem was sometimes identified as the dark lady, and other odd interpretations included such statements as the following:

"Shakespeare believes that enlightenment can never be conquered by ignorance"; "the poet accepts his loss of fame"; he forgives his friend for having stolen his love"; "the poet is sad at the death of his son"; "he has lost his religious faith, but feels he will regain it"; "he has been unsuccessful in business"; "his patron has gone blind and has been put in jail"; "the sun has gone behind a cloud but the poet thinks it will come out again." It seems necessary to insist that the poem deals with a broken friendship, and that the friend was a man.

In part (ii), most candidates related the final two lines not to the "thought of the rest of the poem", but merely to the octave. Some reference to lines 9-12 of the sonnet was demanded for full marks.

The following answers received full marks.

(i) Shakespeare describes a cloud hiding a bright sun. In the same way a friendship has been darkened by some cloud, perhaps a quarrel. In the last two lines the poet says he does not blame his friend for this break in their friendship.

(ii) This conclusion is reached after an introduction in which Milton ponders and frets over his lack of accomplishment. His conflict is resolved by his belief that he will come eventually "even unto that same lot" to which God will lead him. Thus the conclusion re-asserts this fundamental surrender to the destiny planned by God.

(iii) The conclusion, with its reminder of the nightingale's lovely voice, is a magnificent piece of understatement meant to stand in stark contrast to the braggadocio and petty conceit of the peacock. Its effect then is to cap this conceit with a moral that the gifts of anyone need not be flaunted to be admired, or that spiritual beauty is superior to physical beauty.

Question 3

In his plays Shaw is both a humorist and a moralist.
(a) Indicate and illustrate *three* distinct methods of creating humour in *Caesar and Cleopatra.*

(b) Indicate and illustrate *two* serious moral points that Shaw makes in *Caesar and Cleopatra.*

(a) This part generally was done better than 3(b). Candidates offered a wide range of items from the play proper, the prologues, and from Shaw's notes.

The chief difficulty evident was that of abstracting the appropriate method. The illustrations, on the whole, were adequately done.

It should be noted that many candidates seem to have a warped or deficient sense of humour. For instance, a substantial number quoted Pothinus' death scream as the most hilarious incident in the play.

In this question, pupils who recognized incongruity as the common denominator of all humour tended to do well. Instead of depending upon "standard" forms of humour, often memorized, these pupils selected and enlarged upon many more funny scenes from the play than those who had memorized Ra's prologue with its not-so-funny quips. It would appear that some training in the appreciation of life's little incongruities would be more fruitful than memorizing humour categories.

(b) Most candidates chose either or both of the most obvious moral points in the play: the virtue of clemency and the futility of revenge. They developed these adequately with proper references. The word "moral" was given broad interpretation, and other points were of course acceptable.

Difficulties appeared when candidates attempted to develop serious moral points from the political and dramatic philosophies of Shaw, particularly those found in the "Ra" Prologue. Generalizations such as "War is evil" and "Imperialism is bad", were offered by many. While these epitomes can be read into the prologue as truisms, nevertheless these were not accepted in this form because the play as a whole did not expand them, and because much more solid material was available in the play proper. In the area of dramatic criticism, Shaw's views on "sexual infatuation" as a dramatic theme were not accepted as a moral point. However, if a candidate explored the "shallowness" and "immaturity" of sexual infatuation as exemplified by Cleopatra's reactions, and indicated in some way the value of a more sober, more mature love, the answer was given full value.

Some candidates who missed Shaw's satirical intentions entirely, and who saw him as seriously opposing the marriage of brother and sister, or stressing the maintenance of "respectability" at all costs, suffered a deserved fate.

The following answers received full marks.

(a) Shaw uses dramatic irony, satire, and wit to create humour in *Caesar and Cleopatra.*

The dramatic irony at the end of Act I is humorous. Cleopatra, who had been so afraid of Caesar with his "long nose", finally realizes that the "old gentleman", whom she had entreated to save her from the Romans, was in fact Caesar himself.

The conventional Englishman is satirized in the character of Britannus. Britannus' statement that "in war we paint our bodies blue so that if our enemies capture us and strip us of our clothes, they shall not strip us of our respectability" pokes fun at British stuffiness in Shaw's day.

There is much sparkling wit in the play. Epigrams such as, "When a stupid man is doing something he is ashamed of, he always claims it is his duty," and, "a Roman soldier is incorruptible when his officer is looking," evoke laughter.

(b) Shaw gives his views on loyalty and vengeance in *Caesar and Cleopatra.* He shows the need for loyalty and responsibility as components of greatness. When Caesar is at the Pharos with Cleopatra, the queen tells him to let his men die, since "they are only soldiers". But Caesar, with devotion to his troops, replies, "Of my men who have trusted me, there is not one whose hand I shall not hold more sacred than your head." Thus Shaw makes a serious moral point.

Shaw indicates his strong ideas on vengeance and murder through Caesar. After Cleopatra has ordered Ftatateeta to kill Pothinus, the Egyptians are ready to take vengeance on her. Caesar disapproves strongly of her action and says, "And so, to the end of time, murder shall breed murder, and always in the name of right and honour and peace, until the gods are tired of blood and can create a race that can understand." Thus, in strong terms, Shaw makes his moral point.

Question 4

Wuthering Heights is a novel of strong contrasts. Describe the strong contrasts in atmosphere between Thrushcross Grange and Wuthering Heights, and indicate why they are appropriate settings for Edgar Linton and Heathcliff respectively.

The commonest weakness in the answering of this year's novel question was a lack of illustration. Though the question did not specifically ask for definite references, it was expected that candidates would support their description of contrasts with details, and the better candidates did so. Too often, though, candidates were content to indicate the contrasts barely in general terms unsupported by illustrative material.

Many candidates, instead of describing the contrasts, described the two homes in separate and unconnected paragraphs, and penalized themselves by so doing. A few students were incapable of handling the description of contrasts at all and resorted to telling large sections of the story or to writing character studies of Heathcliff and Edgar Linton. Almost valueless answers of this kind, sometimes two or three pages long, were not infrequent. Very common indeed were answers in which contrasts were far from clearly established; candidates would, for instance,

write simply that Thrushcross Grange was peaceful but that Wuthering Heights was uncultured. Candidates who had jotted down, on the page reserved for rough work, such notes as "calm vs. storm", "sophisticated vs. primitive", "sheltered vs. exposed", "bright vs. gloomy", and (in one case) "Constable vs. Turner", usually wrote excellent answers. In indicating the appropriateness of the houses for Edgar and Heathcliff, many candidates pushed things much too far; notable but not altogether unrepresentative, was the candidate who said that Heathcliff, like Wuthering Heights, was overgrown with weeds and surrounded by stunted trees.

Candidates who pointed out that the contrasts should not be over-simplified, that, for instance, Wuthering Heights could be (or had been) peaceful and Thrushcross Grange stormy, were rewarded for their perception.

The following well-organized answer easily received full marks.

> The strong contrasts between Thrushcross Grange, a house of calm, and Wuthering Heights, a house of storm, reflect the contrasting characters of Edgar Linton and Heathcliff.
>
> Contrasting atmospheres of calmness and wildness are created by contrasting settings. The Grange is situated in a beautiful fertile green valley, with well-tended grounds. Edgar is a cultivated, calm man; he is well-educated (he becomes a magistrate) and of mild temperament: he forgave Cathy Earnshaw for her display when she pinched Nelly and abused Hareton. The Heights is on a bleak hill, where the air is chill and only stunted firs and straggling gooseberry bushes grow. Similarly Heathcliff is rough-hewn and wild. His origin is unknown; he looks like a gypsy. He displays violent emotion; for instance, he kicks Hindley even when he is unconscious, and calls out passionately through his love's window for her soul. Nelly Dean expresses the contrast as "what you might see in exchanging a beautiful fertile valley for hilly coal country".
>
> Contrast in atmosphere—serene beauty and harshness—is shown by the contrasting interiors of the houses. The Grange is furnished delicately and beautifully, with red and gold, luxurious carpeting, and silvery chandeliers. Emily Bronte emphasizes delicacy, fragility and beauty. Edgar is fair, frail, and handsome, but weak; he never recovers from a cold contracted on a rainy night. The furnishings at the Heights are solid, bare, and sparse. There are "immense pewter dishes"; the ceiling's boards are not covered; the chairs are hard, solid, and hardly decorative. Heathcliff is a man of great strength and endurance; as a child, when Hindley hurls a farm implement at him, Heathcliff merely sits for a moment to recover his wind. With all the endurance he has he pursues his enemies relentlessly for twenty years, and gives up only when he ceases to enjoy their sufferings.
>
> The household pets convey contrasting atmospheres of gentleness and hostility. At the Grange the spaniel is a source of amusement and enjoyment; its name—"Fanny"—reflects its docility and tameness. Edgar also is gentle, tame and kind; he is always kind to his wife even when she rejects him, and puts crocuses on her pillow to please her. In the Heights the dogs are "Throttler" and "Gnasher". They are meant to keep strangers away, and prowl the grounds at night. Heathcliff is also hostile and insensitive, as we see in Lockwood's first visit.

Thus Miss Bronte creates contrasting atmospheres to emphasize the contrast of two main characters, Edgar Linton and Heathcliff.

Question 5

(a) Describe and illustrate *two* significant contributions made to the play *Hamlet* by each of the following:

(i) the killing of Polonious;

(ii) the grave-diggers;

(iii) the dialogue between Francisco and Bernardo in the first few lines of the play.

(b) Describe and illustrate *three* significant contributions made to the play *Hamlet* by each of the following characters:

(i) Horatio

(ii) Laertes

Good students who had learned to think for themselves, and to make critical statements and support them with illustrations, did well on the question. Generally, however, the question as a whole was surprisingly badly answered, even by candidates who attained high standings on other parts of the paper. Many candidates, obviously familiar enough with the play's content, tended to summarize or to draw character sketches without any regard for the demands of the question. Many candidates chose to "indicate" rather than to "describe". Others failed to distinguish between significant and trifling contributions; for example, the mere fact that Hamlet hears of the ghost from Horatio instead of Bernardo or Marcellus is not in itself significant; but that Horatio, the sceptic, becomes convinced the ghost is that of King Hamlet, is significant, because he is validating the importance of the ghost for all the audience, and establishing a basic fact of the plot.

Many candidates seemed bewildered because there was no question dealing directly with the delay, or with Hamlet's character (though points about Hamlet's character and Shakespeare's methods of characterizing him were obviously acceptable in four of the five parts of the answer!) Others had clearly expected a question on soliloquoy or an opportunity to rewrite their answer to the question on the experimental English paper, or an opportunity to handle a long essay question, which unfortunately did not appear this year; frequently, such candidates showed great determination in answering the question they wanted, instead of the question they were asked.

The general level of answers to question 5 implied strongly that many candidates had tended to fall back on cheap pointed study aids. Such study aids, like many candidates, often deal with Laertes, for example, as if he had an existence separate from the play and were not an integral part of it; clearly more stress needs to be laid on the relation of parts to the whole in the study of drama at the Grade 13 level.

The best organized answers were those that followed the question closely, and divided their answers on each character into three paragraphs, in each of which one contribution was described, its significance established, and an illustration given. The illustrations did not have to be exact quotations; specific references to one particular point in the action, whether by quotation, paraphrase, or descriptive detail, were sufficient. The weaker candidates were unable to pinpoint significant illustrations, and went on and on, often far beyond the boundaries of the scene they were referring to.

It will be noted that the three contributions were required to be reasonably distinct ones, and to be illustrated separately. Those candidates who did not divide their answers into paragraphs often overlapped several contributions, or gave more than the required three, and their illustrations were often so vague that it was difficult to tell which contribution they were supposed to illustrate. The mere telling of what a character did or said does not in itself have any validity unless specifically connected to a particular significant contribution of that character to the play. Candidates often seemed very imperfectly instructed in how to work a quotation into an answer.

Two parts of the question, 5(a), (ii) and (iii) call for particular comment. First, many answers to 5(a) (ii) dealt with the grave-diggers' **scene** rather than with the grave-diggers. Second, since imagery of death, decay, and corruption is of such importance throughout the play, it was surprising how very few candidates seemed to recognize that the grave-diggers' discourse in its grisly and macabre preoccupation with death and decay fits in with the tone of so much of *Hamlet*. Most candidates realized that the grave-diggers provide comic relief from tension, but very few recognized the other side of the coin (compare the porter scene in Macbeth). On 5(a) (iii), candidates found some difficulty in staying within the play's famous first fourteen lines. Illustrations for answers had to be drawn from these lines, but implications could be traced from these into the play. Very few candidates took advantage of a golden opportunity to discuss the opening lines in relation to the stage and theatre for which they were written. The following answers received full marks.

(a) (i) The killing of Polonius reveals Hamlet's character: it shows him to be capable of impulsive action. He does not look to see if it is Claudius behind the arras, but stabs first and then asks, "Is it the king?"

The episode also serves to advance the plot. Because of this action, Claudius feels a greater urgency to send Hamlet to England, and has a good excuse to do so. He realizes that it could have been he that was stabbed. Hamlet's presence is a threat to all—especially to Claudius.

(a) (ii) The grave-diggers serve to add a humorous interlude between the plotting of Claudius and Laertes at the end of Act IV, and the events

in Act V from Ophelia's burial up to the final catastrophe. As the grave-diggers joke somewhat undaintily, we laugh with them. We cannot help laughing as one digger explains the difference between suicide and accidental death which was decided by "crowner's" inquest. If a man

jumps into the water he kills himself, but if the water comes to the man, it is not suicide.

It is ironic that Hamlet and the grave-digger can quibble over the ownership of the grave, as shown when Hamlet says it is the grave-digger's because he is in it. When Hamlet does finally get the grave-digger to admit the grave is for a woman he still does not realize that the woman is Ophelia. The dramatic irony heightens the pathos of Ophelia's death.

(a)(iii) The dialogue between Francisco and Bernardo sets the dominant mood of the whole play. Francisco says, " 'Tis bitter cold, and I am sick at heart." The main theme of moral sickness will be carried on throughout the play and will find expression before the end of Act I in the line, "Something is rotten in the state of Denmark."

The dialogue also serves to create immediate tension. The guards are clearly nervous and on edge, since Bernardo challenges Francisco rather than waiting to be challenged with his, "Who's there?"

(b) (i) Horatio establishes the credibility of the ghost in the first act. Marcellus says: "Speak to it, Horatio; thou art a scholar." Horatio was sceptical of the presence of the ghost, and being such a character, he enabled the audience to move with him as he finally believes in the ghost. He is a scholar, and this establishes the fact that he is not a fanciful character given to believe everything, and thus, as he believes in the ghost, so does the audience.

Horatio is a foil to Hamlet. He is strong and stoical, and a contrast to Hamlet who thinks of himself as "passion's slave". Hamlet is wildly excited after the mouse-trap scene; Horatio is much calmer.

Horatio helps, with his tribute to the dying Hamlet, to add further pathos and grandeur to Hamlet's death, with his "Good night, sweet prince" speech. Further, he remains the representative of good, after all evil has been destroyed, to establish the nobility of Hamlet and the guilt of Claudius.

(b) (ii) Laertes' contributions are quite significant. He is used as an instrument to kill Hamlet by Claudius, as another complication to the revenge plot, and as a contrast to Hamlet.

Claudius is quick to take advantage of Laertes, as he knows that Laertes can be the means of killing Hamlet. Indeed, he urges Laertes on with such expressions as, "Laertes, dids't thou truly love thy father?" Thus Laertes fits in quite well with Claudius' plan to kill Hamlet, and becomes his accomplice.

Laertes also greatly complicates the revenge plot. Not only is there the revenge plot of Hamlet against Claudius, but also there is now Laertes' plan to kill Hamlet. Indeed, Laertes is even willing to murder Hamlet if he has to "cut his throat in the church". Laertes thus gives greater richness to a main theme in the play.

Finally we see Laertes as the striking contrast to Hamlet. Whereas Hamlet failed to kill Claudius as he knelt at the altar, Laertes would not hesitate to kill Hamlet in the church. Hamlet thinks without acting; Laertes acts without thinking.

Question 6

Pratt devotes two sections of his poem *The Titanic* specifically to the iceberg: the early section beginning, "Calved from a glacier near Godhaven coast;" and the last six lines beginning, "And out there in the starlight."

Referring only to these two sections, describe and illustrate four different ways in which Pratt makes the iceberg sinister and frightening. Comments on the structural positions of these sections in the poem may be included.

Candidates appeared to know the poem well, and were able to quote specific details, but their answers revealed a typical weakness — the inability to make abstractions. The word "way" in the question was deliberately vague, and received a broad interpretation on the marking scheme, but not, of course, broad enough to include the purely narrative approach adopted by most candidates.

The candidate was required to describe four ways in which the poet made the iceberg sinsiter in the relevant passages, and to illustrate each of these ways with a specific reference. The following exceptionally fine answer, much fuller than necessary, of course, received full marks.

Pratt places the first description of the iceberg and its origin right after the description of the ship and its origin. The juxtaposition makes the iceberg seem a threat to the ship right from the beginning of the poem, and later the reader's mind continually harks back to this primeval creature lying in wait for the ship, especially when the poet is describing the safety and luxury of the "unsinkable" *Titanic*.

Secondly, Pratt personifies the iceberg. "Calved", "plantigrade", "claw", "shamble", and "palaeolithic", present the iceberg as a primordial monster, a dangerous threat to anything. In addition, personifying the iceberg and personifying the ship give the impression of preparing one for a contest or struggle—Pratt introduces both as prizefighters would be presented to a fight audience! Personifying the iceberg also makes the threat seem more real.

By describing the evolution and voyage of the iceberg to the rendezvous, Pratt hints that there is something behind it—a fate—that will not stop, that is destruction. The iceberg is calved, and drifts *"blindly"* through the seas—and yet it *swings south* to the shipping lanes, as if directed there by a power.

After the crash, after the mechanical miracle had sunk taking fourteen hundred people with her, the only effect we see on the iceberg is a few waves from the crash "fretting at its base". It is terrifying to realize that this monster, now master of the lanes once more, is totally unconcerned with human life. The iceberg has triumphed over man—it alone remains.

Question 7

(a) In Browning's poem, *An Epistle . . . of Karshish,* explain, with specific references, how the experience with Lazarus has affected Karshish's conception of God.

(b) Karshish is very conscious of Abib as he writes his letter. Explain, with specific references, how Browning derives dramatic value from this fact.

In the marking of this question, two approaches were considered valid.

(i) The candidate could define and illustrate Karshish's conception of God before he met Lazarus, and then define and illustrate Karshish's new conception of God brought about by his experience with Lazarus.

The following answer, using the above approach, received full marks.

Before meeting Lazarus, Karshish thought of God as a God of power. God had created man's flesh "admirably" and given man a soul, a "puff of

vapour" from His mouth. Therefore, God was a powerful Creator. But after observing Lazarus, who claimed that God in human form had raised him from death, Karshish was forced to consider that God might also be a God of love, as he wrote to Abib: "Think, Abib, dost thou think? So, the All-Great were the All-Loving too," and "through the thunder comes a human voice." This was an astonishing idea for Karshish's scientific mind to grasp, but Lazarus had convinced him that it was true.

(ii) Assuming that the words "explain how" required a discussion of the *process* by which Karshish's conception of God was affected, the candidate could receive credit for referring to aspects or stages of the experience with Lazarus, provided that in each case he showed that the particular aspect created a response in Karshish leading to a change in his conception of God.

The following answer, using this second approach, received full marks.

Before meeting Lazarus, Karshish believed that God was omnipotent; his scientific, medical mind had never conceived the idea that God would be "All-Loving." His experience with Lazarus causes him to doubt his conception, and in spite of his attempts to resist, he is strongly impelled toward Lazarus' belief, because Lazarus' God can "bathe the wearied soul and worried flesh" with three days' sleep, and create a physical specimen from that man "As he were put aside to show." This is astounding for Karshish, a scientist, but he cannot deny his own senses, and since his medical knowledge is incapable of explaining away the case as one of "mania"—after all "they buried him"—he begins to accept Lazarus' story. As he "probes the sore," his reluctance to accept the "All-Loving" God becomes weaker. Lazarus' preoccupation with trifles, his refusal to be alarmed by the army gathered to besiege Jersusalem, and his concern for moral questions convince Karshish that Lazarus indeed must hold a "thread of life across the vast distracting orb" which affects his actions. Finally, Karshish can resist the belief no longer, and bursts forth to Abib, 'So the All-Great were the All-Loving too," and reveals his acceptance by the capital letter on "He" in the last line:

"The madman saith He said so: it is strange."

The chief weakness observed in numerous answers to this question was that candidates, although able to give considerable material about Lazarus, failed to show clearly how the experience with Lazarus affected Karshish. Many went little further than to suggest that Karshish was amazed. Some candidates appeared not to recognize that Karshish did have a conception of God before he met Lazarus, and many appeared never to have considered that the poem presents a theme as well as a character.

(b) Karshish is very conscious of Abib as he writes his letter. Explain with specific references, how Browning derives dramatic value from this fact.

This question, the most difficult one on the paper, required a more advanced critical appreciation of Browning's poem than the majority of candidates gave evidence of possessing. Many candidates did not go beyond a discussion of the poem as a variation of the dramatic monologue, merely giving proof that Karshish was aware of Abib's presence and failing

to point out the "dramatic value" derived from that awareness. Candidates who did recognize what the question actually demanded found dramatic value in such points as the following:

The conflict set up in Karshish's mind as a result of his fear of Abib's reactions to his letter; the vivifying of that conflict in that Abib represents one of the forces in conflict within Karshish; the dramatic enriching of the characters of Karshish and Abib as their relationship is exposed; and the effects of irony and suspense produced by the total situation of the poem. Examiners were especially surprised that so few students recognized that the poem's irony stems essentially from Karshish's attempts to hide the impact of his recent experience from Abib; indeed some students seemed not to realize that the poem is ironic in many respects.

The following answer reveals the superiority of the candidate's understanding both of the poem and of this searching question on it.

> As Karshish writes his letter he is certainly conscious of the reactions of his reader, Abib, and dramatic value derives from his consciousness.
>
> Karshish is extremely careful in presenting his "trivial" matters. He reveals his fear of being ridiculed, and his indecision as to how much to reveal to Abib. His attempts to mask his true thoughts lead to profound irony, irony which forces us to read between lines and which thus draws us into the poem and makes it more dramatic. Browning is also able to make a psychological study of Karshish's character, a process close to the heart of the poet. Karshish is viewed as the rational skeptic struggling with new impressions and beliefs, requesting that Abib use his "better wit" to help him, and yet always fearing his ridicule. He apologizes for "this long and tedious case unduly dwelt on" and says that he cannot account for the interest he has had in the case. Karshish is also compelled to interpret Lazarus' words and actions and to defend them against what he feels Abib will think. "The man is apathetic, you deduce? Not so." This constant defence adds tension to the story. Thus Abib, the unseen, unheard reader, causes Karshish to mask *and* to reveal his real feelings, to defend Lazarus and his actions, and to defend himself, three actions which created dramatic appeal in the poem.

Question 8

DESIGN

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth—
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth—
A snow-drop spider, a flower like froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?—
If design govern in a thing so small.

—Robert Frost.

(Note: The "heal-all" (lines 2 and 10) is a flower which is normally blue.)

(a) Indicate very briefly the main emotion experienced by the poet. Explain, in two or three sentences, why he experiences this emotion.

(b) Choosing two words or phrases which seem to you effective, explain briefly why you find them effective.

(c) Indicate two features that make this sonnet irregular.

(d) Indicate very briefly the relation between octave and sestet.

(a) Many students failed to see the complexity of Frost's emotions in this poem, and missed the horror of the situation. Perhaps they have been conditioned by poems which see Nature always as bright and beautiful!

Too many students attempted to explain the emotion by paraphrasing the poem. This, of course, is not adequate. The following answer received full marks.

> Frost's main emotion is one of horror and fear of the unknown. He is a man who looks out at the world with all its tiny cruelties and ugliness and is afraid. He sees a fat, ugly spider (white) sitting on a small, normally blue (but this time white) flower holding a *(white)* moth it has killed. Everything is white—the colour of goodness—and yet the scene is horrible. So ugly a beast killed a gentle moth on a pale beautiful flower! This is grotesque.

(b) This question was badly handled. Many candidates said, in effect, "I like it because it is nice and I like it", or "This is an effective phrase because it presents a very clear picture of what a —— looks like." There was little attempt made thoughtfully to examine the words or phrases, or to relate them to the candidate's own emotional response. Perhaps candidates should spend more time examining their own reactions to poetry, instead of using their teachers' pre-digested material. Comparatively few candidates showed any awareness of the intensely ironic quality of the poem. The following received full marks.

> "Dimpled spider, fat and white" is an effective phrase since dimples are normally cute and suggestive of a pretty child. "White" is also suggestive of good and purity. In this case, however, we are talking of an ugly, fat spider, and the grotesqueness and horror of the situation come to us early in the poem, even before we know what happened.
>
> The word "blight" suggests horrible, unalterable death. This is not clear, natural death. This is a plague, unavoidable, senseless, and horrible.

(c) The last two parts of this question were straightforward and easily answered by candidates who knew the sonnet forms. Some unfortunate candidates had apparently never seen octave and sestet separated by a double space and felt this was an irregularity. It is, of course, *not*. A surprising number of students also failed to realize that the sonnet's octave is Petrarchan. The following received full marks.

> The rhyme scheme of the sestet is irregular being a c a a c c. The second irregularity is the carrying over of the "a" rhyme from the octave to the sestet.

(d) Most students received full marks for a simple statement such as:

> The octave gives us the picture Frost sees, and the sestet asks questions about it.

III. NOTES RE PROVINCE-WIDE EXPERIMENTAL SINGLE EXAMINATION IN GRADE 13 ENGLISH AND THE EXPERIMENTAL WRITING PROGRAM OF 1964.

1. The attention of teachers is called to the report sent to the schools on the Experimental Single Paper in English which was written by Grade 13 students in March, 1964, and to the recommendations included in the report as a result of the study of the groups of marked essays submitted by teachers in June, 1964.

2. In response to requests on the questionnaires returned by teachers after the marking of the Experimental Single Paper, and to suggestions made by the Committee in charge of experimental work in English during 1964, Circular S.4C has been enlarged to include as much helpful material for teachers as possible.
During 1964-65 all the preceding references to specific weaknesses in students' answers to the questions on the English literature paper should receive special attention. Teachers of Grades 11 and 12, in addition to those in Grade 13, are advised to give continuous emphasis to these aspects of their students' written expression.

3. Some suggestions to teachers for the guidance of students in the planning and organization of essay-type answers to questions in English literature have been included under *General Comments* at the beginning of this Circular. During 1964-65, it is recommended that students receive abundant practice in writing well-planned essay-type answers and in evaluating the organization, style, and content of their work. The program should continue to include practice in answering *all* the customary types of questions, and some "short-answer" questions such as those included in experimental papers; e.g.,

   (a) Explain briefly the effectiveness of one example of (i) irony in *Remembrance Day—2010 A.D. (Maclennan);* (ii) contrast in *On Receiving the Nobel Prize* (Faulkner).

   (b) Describe, in a sentence or two, the writer's true function as suggested in *"On Receiving the Nobel Prize"* (Faulkner); one of the characteristics of the author as revealed in *Some of My Best Friends* (McGinley).

   Students' answers to two questions from the Experimental Single Examination of 1964 are included at the request of the Committee to illustrate the type of planning and organization required by the essay-type question.

Question on Hamlet

"The end of tragedy is implied in its beginning."
By specific references to the early scenes of Hamlet (Act 1), show how forces that lie both within and outside the person of the tragic hero influence the subsequent actions of Prince Hamlet and make the final catastrophe inevitable.

Question on Wuthering Heights (Bronte)

The novel depicts not only the destructive or corrosive force of hatred but also the redemptive or healing power of love. With clear references to the novel, discuss

(i) the corrosive force of hatred in the relationship between Hindley and Heathcliff.

(ii) the redemptive or healing power of love in the relationship between Catherine Linton and Hareton Earnshaw.

Answer (Hamlet

This answer follows Bradley's interpretation that Hamlet's procrastination stems from his melancholy.

Hamlet's actions are influenced by his character, state of mind, and environment. These factors bring about the final catastrophe, the death of the hero, accompanied by the deaths of other major characters.

Hamlet is an idealistic and scholarly young man. He has been studying at the University of Wittenberg. His scholarly turn of mind is revealed in other ways, also: the imagery in such soliloquies as the one comparing life to an "unweeded garden"; his philosophical turn of mind shown in his conjecture on the advisability of acting against or submitting to adversity; and, for instance, in his first meeting with the king, whom he describes with the puns "more than kin and less than kind". His idealism is shown in his disgust at the Danish carousing, "a custom more honoured i' the breach", and at his mother's speedy and incestuous marriage. He is also sensitive. He has loved his father deeply, for

He was a man, take him for all in all,
I shall not look upon his like again.

Hamlet respected his mother and after the loss of his father is all the more hurt by his mother's unfaithfulness to his father's memory. Hamlet remarks bitterly that

the funeral baked meats
Did coldly furnish forth the marriage table.

Hamlet's great disillusionment with life, and womankind in particular, throws him into a deep melancholy. His environment, characterized by the incest of his mother and the ambition of the king in killing his father for the throne, drives Hamlet to despondency. The ghost is a catalyst inspiring Hamlet's determination for revenge. This determination, pitted against his melancholy, kills him. The meddling Polonius helps to destroy Hamlet's faith in Ophelia by using her in an attempt to extract Hamlet's secret and by forbidding her to see him. These actions deepen Hamlet's depression. He feels the futility of the decadent life around him and the frustration that he can do nothing about it. He even wishes for death and says

O, that this too, too solid flesh would melt.

This frustration results in Hamlet's fatal procrastination. As A. C. Bradley theorizes, this apparent lethargy is not a healthy or customary state with Hamlet; it is merely the result of his recent melancholy. Hamlet's original character and tendency to decisive action do at times break through in the form of emotional impulsiveness. Upon meeting the ghost, Hamlet swears to take revenge, but the fervour dies down and he rationalizes that it would first be advisable to feign madness.

The impulsiveness is shown in the killing of Polonius. Such rash acts in reaction against his inactivity contribute to the catastrophe, for Laertes' anger

is aroused against Hamlet, and the king sees Hamlet's scheme and tries to thwart it. The procrastination of Hamlet also gives the king time to gather evidence by watching Hamlet and to counter Hamlet's plans. Consequently the king plots Hamlet's death, first by sending him to England and later by arranging the duel against him.

Therefore, Hamlet's character and environment influence his actions and precipitate the catastrophe.

Answer (Wuthering Heights)

(i) Hatred develops between Hindley and Heathcliff right from the time they first meet. Heathcliff has been brought home by Mr. Earnshaw, Hindley's father. In carrying the waif home, Mr. Earnshaw has smashed a fiddle which he was bringing for Hindley. Hindley and Heathcliff rapidly come to loathe each other passionately. They often use brute force upon each other. Heathcliff takes his beatings without a murmur, but always threatens Hindley that he will show the evidence to his father. We best see this childhood brutality in the case of the pony. Heathcliff's pony goes lame and Heathcliff demands and gets Hindley's, although Heathcliff is hurt in the process.

After the death of Mr. Earnshaw, when Hindley returns with a bride, he, as master of the house, now has a chance for revenge, and so lowers Heathcliff to the status of a servant.

Following the death of his wife, however, Hindley drinks and gambles heavily. Heathcliff is absent for a number of years but on his return he takes up residence at Wuthering Heights. After he gambles with Hindley and wins, Hindley wants a chance to get his money back. Meanwhile, Heathcliff lets Hindley's son, Hareton, do as he wishes and thus wins Hareton's affection. Heathcliff achieves part of his revenge by degrading Hareton just as Heathcliff himself had been degraded in childhood.

Every night Hindley takes up a weapon, checks Heathcliff's door, and vows that if it is open he will kill Heathcliff. At the same time, Heathcliff wants Hindley to die so that he can get control of Wuthering Heights. Finally, in despair, Hindley drinks himself to death.

Still, Heathcliff continues his revenge on the descendants of his enemies, until revenge no longer satisfies him and he longs for his own death.

(ii) It seems poetic justice that Cathy and Hareton, two innocent victims of circumstance and hatred, should find love and peace together at the end of the novel.

Cathy, in her early teens, has been a happy child. She has been sheltered from life, but she bears no one malice nor even knows the meaning of hatred.

Heathcliff soon changes all that, for he plays on her emotions to persuade her to pity Linton. Finally, Heathcliff forces her to Wuthering Heights to marry Linton. Soon afterwards, Linton dies, and Cathy is left at Wuthering Heights where she becomes aloof and bitter. Heathcliff openly despises her, and she thwarts any attempt at friendship by Hareton, and Joseph will do nothing for her.

Ever since his early childhood, Hareton has had to suffer degradation under Heathcliff. He has received no education, and he has never been prevented from swearing or acting brutally. Actually, he has a kind and gentle heart, as we see in his first actions to Cathy; but under the control of Heathcliff these tendencies are never encouraged.

When Hareton and Cathy become friends, however, the strength of their love is able to overcome Heathcliff's oppression. Hareton, seeing that Cathy

is educated, feels a strong desire to better himself. With Cathy teaching him, he is a rapid learner. Cathy brings out all the good qualities of tenderness and kindness which are in him, and Hareton becomes a fine gentleman. Hareton's gentleness has a stabilizing effect on Cathy and his love brings out all the kindness she revealed before she came to Wuthering Heights.

Thus the redemptive power of love triumphs over the forces of hate.

DEPARTMENT OF EDUCATION, ONTARIO

GRADE 13 ANNUAL EXAMINATIONS, 1964

ENGLISH COMPOSITION

NOTE 1. *Do not use in your essay any name which might indicate your examination centre.*

NOTE 2. *You are advised to spend approximately an hour and a half on Question* 1, *and to write your essay on alternate lines.*

1. Write an essay of 300 to 500 words on *one* of the following topics. (*Indicate clearly which topic you choose, and be careful to stay on the topic.*)

(*a*) The characteristics of a good neighbour.

(*b*) Poetry "begins in delight and ends in wisdom." (Robert Frost) (Evaluate this definition, making specific allusions to poems you have read.)

(*c*) The probability of life on other planets. (exposition)

(*d*) The future of medical research.

(*e*) The unexpected guests. (description or descriptive narrative)

(*f*) The role of the trade union in the world today.

(*g*) On being outspoken. (exposition)

(*h*) A major problem in modern city planning.

(*i*) The camp-site at dawn. (description)

(*j*) Are the arts in Canada today in a healthy condition?

2. Read the following passage carefully and answer the questions which follow it. (The sentences are numbered for your convenience.) You may find it helpful to give some preliminary consideration to *all* the parts of the question before attempting your précis.

(1) Modern critics have sometimes been puzzled to account for the fact that the concern of ancient tragedy is almost exclusively with kings and courts. (2) They have been tempted to accuse even Aristotle of a certain *naïveté* in assuming (as he seems to assume) that the "nobility" of which he speaks as being necessary to a tragedy implies a nobility of rank as well as of soul; they have sometimes regretted that Shakespeare did not devote himself more than he did to the serious consideration of those common woes of the common man which subsequent writers have exploited with increasing *pertinacity*. (3) Yet the tendency to lay the scene of a tragedy at the court of a king was not the result of any *arbitrary* convention, but of the fact that

the tragic writers believed easily in greatness just as we believe easily in meanness. (4) To Shakespeare, robes and crowns and jewels are the garments most appropriate to man because they are the fitting outward manifestation of his inward majesty, but to us they seem absurd because the man who bears them has, in our estimation, so pitifully shrunk. (5) We do not write about kings because we do not believe that any man is worthy to be one, and we do not write about courts because hovels seem to us to be dwellings more appropriate to the creatures who inhabit them. (6) Any modern attempt to dress characters in robes ends only by making us aware of a comic *incongruity,* and any modern attempt to furnish them with a language as *resplendent* as was Shakespeare's ends only in bombast.

(266 words)

—adapted from *The Tragic Fallacy,*
by Joseph Wood Krutch.

(*a*) In not more than 95 words of connected prose, write a *précis* of the above passage. (Your final draft should be written on alternate lines.)

(*b*) Which *one* of the following techniques of paragraph development is employed predominantly in the above passage: *example, analogy, contrast, definition?* Support your choice by pointing out *two* examples.

(*c*) What function does sentence 3 serve in the structure of the paragraph?

(*d*) Explain the effectiveness of the structure of sentence 5.

(*e*) Account for the difference in effect between sentence 1 and sentence 6.

(*f*) From the meanings offered below for each of the italicized words in the passage above, choose the meaning closest to the intention of the author. (Sample answer: *scrupulously* means painstakingly.)

(i) *naïveté*: clownishness, confusion, simple-mindedness, erroneousness.

(ii) *pertinacity*: cockiness, stubbornness, cleverness, relevance.

(iii) *arbitrary*: capricious, decisive, contrary, appropriate.

(iv) *incongruity*: unlikelihood, disorderliness, inappropriateness, inconclusiveness.

(v) *resplendent*: ornate, persuasive, brilliant, erudite.

3. Each of the sentences below contains one error to be found in the following list: *faulty parallelism, faulty agreement of subject and verb, faulty pronoun reference, faulty subordination, dangling modifier, sentence fragment, run-together sentence* (*comma splice.*)

For each sentence,

(i) name the error,

(ii) re-write the sentence correctly, changing it only as much as is necessary to correct the error.

Sample incorrect sentence: The mixture must be beat thoroughly.

Sample answer:

(i) incorrect verb form

(ii) The mixture must be beaten thoroughly.

(*a*) It is we who must make the decisions and not to cause unnecessary delays in carrying them out.

(*b*) His injured arm was painful, therefore we did not criticize his staying away from the game.

(*c*) Neither of the members are willing to tell us who he thinks will be elected chairman.

(*d*) Each of us is searching for a representative willing to travel extensively, which is quite tiring.

(*e*) The reason for this offer of additional help is because we feel that your duties will soon increase greatly.

ENGLISH COMPOSITION

Over the past two or three years there has been a noticeable improvement in the answering of the essay question. This is particularly revealed in the students' organization of their material into satisfactory paragraphs with an effective introduction and conclusion.

Frequently students revealed unusual background and distinguished ability in style and vocabulary, enabling the markers to grant this year an increased number of high Firsts. Unfortunately there is still need to encourage students to adhere to the topic, to avoid the introduction of irrelevant material, to avoid expository subjects in which their knowledge is of a very general nature, to select nature scenes only if they can write from experience rather than from imagination, and to be conscious of the importance of detail in all essays.

Question 1. The Essay—60 marks.

A. GENERAL STANDARDS

The following were, in part, the general instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged on its merit, and then penalized for its errors.
3. Prejudice must not influence the judgment of an essay's content *or* of a valid style not congenial to the reader's taste.
4. *Serious irrelevance may cause the essay to fail.*
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity, providing that it still displays the introduction, main body, and conclusion of orthodox essay structure.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the student's style.
8. For serious plagiarism an essay shall be graded zero. Plagiarism includes *excessive* borrowing of structure, language, or imagery from other works; e.g., the borrowing of an Ellery Queen mystery plot for an essay on "The Unexpected Guests." Borrowing of key ideas or images is permissible, provided that they are attributed to their original authors.
9. Distortion of fact or of expression will affect the preliminary mark of the essay (see below).
10. *Acquaint yourself thoroughly with the Check Chart below.* Attempt first of all to justify your assessment of an essay in terms of its criteria. Next take note of any particular virtues or deficiencies

the essay may display, e.g., The essay has *unity, coherence, evidence of organization* and *some merit in content,* (i.e., Third Class). However its occasional immature style is noted, and two important errors in fact reduce it to a Credit on preliminary reading."

B. GRADING

I. Technique of grading

Stage A.

Read the essay and give it a preliminary mark.

1. Indicate this mark at the end of the essay by writing it at the right hand side of the page and circling it.
2. Try to sympathize with the spirit and intention of the writer and to understand the essay as a whole before assigning *any* mark.
3. Try to disregard spelling, grammatical, or other mechanical errors in arriving at this preliminary mark. (These errors are handled at Stage C.)
4. In deciding on a preliminary mark look first for *unity* and *coherence.* If an essay has only these, the preliminary mark should be a pass. Additional merits required for higher preliminary grades are *interesting material, sound facts in exposition, evidence of organization, good paragraph structure, sentence variety, rhetorical devices, (intelligently used), precise diction,* and a general impression of *clarity* and *forcefulness. Use the Check Chart Below.*
5. *Distortion of fact or of imagery or expression* (not grammatically wrong) are taken into account in the preliminary mark. Place a question mark over erroneous fact and a light wavy line under distorted or dubious images or expressions. e.g. Mother's cooking was a fantasy which hurled us into a trauma of delight. (distorted imagery). It was the dog of my uncle. (distorted expression *or* unidiomatic English).
6. Mark an irrelevant essay on its *apparent* topic at this stage, ignoring the irrelevance. Reduce it according to the seriousness of its irrelevance at Stage C.

Stage B.
Re-read the essay and mark all major and minor errors. (See lists below.)

Stage C.
Give a final mark.

Set the final mark, taking into consideration the following points.

1. For effect of major and minor errors on preliminary mark, see top of Check Chart below.

2. An essay written in one paragraph, *or* an essay apparently adapted from a published work, *or* an essay barely begun *or* far from finished *or* a *seriously* irrelevant essay, will ordinarily fail or be greatly reduced in grade. N.B. An essay that is slightly irrelevant *may* be penalized up to half a grade. Do not mistake faulty proportion for irrelevance.
3. Do not penalize for its brevity an essay that falls short of the required 300 words. Content is more important than length. Do not penalize an essay that exceeds the required length *unless* it is unduly wordy or "padded".
4. Over-punctuation or under-punctuation that is not a major error should be considered in relation to a student's style.
5. *State the reasons for the mark assigned on every essay.* Use of the Check Chart below will help teachers to develop a communicable standard code of assessment, although it is understood that each essay will also require additional individual criticism.
6. *Prejudice* must not influence your decisions on content *or* style.

N.B. *Generally accepted marking symbols*

1. *Major error* — check-mark in margin and double underlining at point of error.
2. *Minor error* — single underlining at point of error.
3. *Error or distortion of fact* — question mark over material.
4. *Distortion of image or expression* — light wavy underlining.
5. *Unanalysable sentence* — square brackets around sentence, and check-mark in margin.
6. *Faulty paragraphing* — P. at point where paragraph should begin, and check-mark in margin.
7. *Spelling* — encircle word and write "sp" in margin.

II. Check Chart

Use this chart in determining your preliminary mark (Stage A above). *A thorough acquaintance with its standards* will help you to prevent serious injustices in your marking.

Check Chart: Grading of Essays

Note 1. For your convenience, the effect of major and minor errors on the final mark (Stage C) is included here. (Do not invent major and minor errors, or claim pet minor errors to be major errors. The lists of common errors follow the Check Chart.)

Three major errors *of different types,* or many examples of a single major error, or frequent minor errors of different types, or a combination of any of the above categories,
WILL MOVE THE ESSAY DOWN ONE GRADE AT STAGE C.

Note 2. For irrelevance, see Stage B (6) and Stage (C) 2 above.

1. *Failure* (*Below* 30 *marks,* 0-49%)
   — commonplace content, little organization, serious defects
   — *very defective essays* — below 24 (40%)

   Note. An inadequate or immature essay with *few* errors *may fail.*

2. *Credit* (30-35 *marks,* 50-59%)
   — commonplace content, *unity* and *coherence*
   — no positive merits, other than *unity* and *coherence*
   — comparatively free from errors

3. *Third Class* (36-39 *marks,* 60-65%)
   — unity, coherence, *evidence of organization*
   — *some* merit in content *or* style, but lack of vitality

   Note. Subject matter *may* be commonplace if there is some *merit* in style.

4. *Second Class* (40-44 *marks,* 66-74%)
   — competently handled, *interesting*
   — *definite* merit in content *or* style and some vitality

5. *Low First* (45-50 *marks,* 75-84%)
   — definite merit in thought: *something to say*
   and
   — definite merit in style: skill in vocabulary, effective sentence structure

   Note. A *thoughtful* essay in *plain straightforward* style or a whimsical essay cleverly handled may be a Low First, or even higher in truly impressive cases.

6. *Middle First* (51-54 *marks,* 85-90%)
   — *excellent* in content: comprehensive and intimate knowledge, freshness or depth of thought
   and
   — *excellent* in style: skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values

7. *High First* (55-60 *marks,* 91-100%)
   — distinguished
   — marked individually in content *and* style or unusual maturity in thought *and* expression. (Usually such an essay makes a

deep impression upon first reading. A second reading confirms its excellence by revealing consistent maturity of thought and completely controlled organization, rather than a momentarily striking display of isolated brilliant ideas or of unusual background knowledge.

C. EXAMPLES OF MAJOR ERRORS

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.

2. (a) Dangling or misrelated participles, or gerunds or infinitives, or other modifying sentence elements; e.g., He died in 1952, making him fifty years old.

   Entering the room, his eye was struck by a large picture.

   To keep the bicycle running well, it should be oiled frequently.
   On approaching the island, a high cliff can be seen.
   Partly blameable on the bluejays, we were awakened early.
   Note that "considering", "regarding", "concerning", etc., may have the function of prepositions; e.g., Considering his qualification, the position was a suitable one.

   Do not penalize such statements as the following:

   Talking of elections, who will win this year?

   Allowing for exception, the rule may stand.

   Twelve men were saved, not counting the captain.

   (b) Dangling elliptical phrases and clauses; e.g., (i) When on top of the hill, the distant town could be seen. (ii) In early childhood, my grandmother took me to church.

3. Failure to make the verb agree with the subject.

4. Failure to make the pronoun agree with its antecedent; e.g., The sale of tickets far surpassed those of last year. *Note*: (i) The use of the plural pronoun after "everybody", "anybody", "anyone" is considered only a *minor* error (See D(4), Minor Errors.) (ii) The word "none" may be either singular or plural.

5. (a) Use of pronouns without a recognizable antecedent; e.g., July 14th is a national holiday in France; *they* always celebrate it very elaborately.

   (b) The antecedent, however, may be an idea, not a single word, if the reference of the pronoun is unmistakable; e.g., The rules are not permanent, which is a pity.

(c) The use of *which* is considered a major error when *which* has no recognizable antecedent; e.g., They were plumbers, which pays very well.

(d) The use of *which, this,* or *that* is a minor error if the antecedent of the pronoun is ambiguous; e.g., He bought the book that was in the store *which* was very old. (See D2(b), Minor Errors.) Fighting leads to corruption. *This* (*that*) should be stamped out.

6. Illiteracies

(a) In diction, use of *two or more* of "anyways", "anywheres", "a long ways", "irregardless", "& etc." A single example is a minor error.

(b) Verb forms such as "would of taken", "done" for "did".

(c) Faulty use of double negatives; e.g., I did not get no work done. It didn't hardly rain at all.

(d) *Two* examples of adjectives used for adverbs; e.g., "real" for "really", "sure" for "surely". (Note that "slow" may sometimes be used as an adverb; e.g., "Drive slow".)

(e) Errors in case, such as "between you and I".

(f) *Two* examples of glaring misuse of words constitute a major error; e.g., lie, lay; sit, set; most unique. One example is a minor error.

7. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

(a) Sentences grammatically incomplete, *except when used for effect.*

(b) Ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

(c) Illogical constructions.

(i) Faulty subordination: Our clothes began to feel damp from the fog when we decided to build a fire.

(ii) Faulty co-ordination: a confusing combination of assertive and interrogative elements in the same sentence. "And which" or "and who" clauses such as: The day was delightfully cool, and which seemed ideal for our trip.

(iii) Sentences exhibiting serious lack of unity: Eskimos are good hunters and they are few in number.

(d) "When", "where" or "because" clauses incorrectly used as noun clauses. (Sometimes also called faulty subordination.)

e.g., I see where they had a flood in Texas.
An error is when you make a mistake.

The reason is because it is dark.
Correct: I asked him when he was coming.
I know where you live.

(e) Comma Blunder:
Father and mother went shopping, father would have preferred to stay home. (Note that in narrative style the comma may be used between short closely related principal clauses.)

(f) Fused Sentences:
Failure to use any punctuation between two principal clauses not otherwise co-ordinated; e.g., he walked down the street he was a policeman.

(g) Faulty parallelism *involving sentence structure;* e.g., One must learn not only to give orders but also if one can take orders. (If principal or subordinate clauses are involved as above, the error is probably major.) (See Minor Errors.)

(h) "Hence," "therefore," "moreover," "thus," "however," used as connecting words between principal clauses; e.g. We were delayed at the bank, therefore we missed the train.

(i) Sentences which cannot be analysed. Place in square brackets.

D. EXAMPLES OF MINOR ERRORS

1. Confusion in the use of words—misuse of words—unacceptable coinage.

   (a) If you are *sure* the error is the result of confusion, consider it a minor error. Otherwise mark it as a mistake in spelling.
   Note that *effective* coined words are acceptable, but not jargon; e.g., "bus-bulgers", may be acceptable, but "education-wise", "finalize" or "know-how" is *not.*

   "incredible" for "incredulous"—minor error
   "respectively" for "respectfully"—minor error
   but "prophesy" for "prophecy"—spelling.

   (b) "So" for "very" except in dialogue in informal writing.

   (c) "So" for "so that": He went home so he could study.

   (d) "That" for "so"; He was *that* tired that he fell asleep.

2. (a) Vague use of pronoun "it"; e.g., It says in the paper that we are going to have rain.

   (b) *Ambiguous* use of "this", "that", "which"; e.g., (i) He bought the book that was in the store *which* was very old. (ii) The new law results in confusion. This must be suppressed.

3. "Due" is *always* an adjective.

Therefore "due to" used adverbially is incorrect; e.g., *Due to* lack of study, he failed in his examination. He failed *due* to lack of study.

Correct Use: His failure was due to inattention.

His illness *due* to tension was not serious.

(b) "Like" used as a conjunction. The use of "like" as a conjunction is a colloquialism; e.g., He did like he said he would.

They sang like they had never sung before.

4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone"; "ambiguous which". *"One"* must be followed by the singular.

5. Misplaced or confused correlatives; e.g., He not only came to sing but also to play. He enjoyed neither his work or his play.

6. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than tonic.

7. Faulty parallelism involving single words or phrases only; e.g., He likes swimming, skating, and to ski. See C 7(g), Major Errors.)

8. Unidiomatic use of a preposition; e.g., He came in the room. He got some money off me.

9. Misplaced modifiers; e.g., He read the message written on the paper with a frown.

10. Single example of shift in tense, person, or number. Single error in sequence of tenses.

11. Frequent unnecessary use of the passive voice or needless shifting from active to passive.

12. Incorrect use or omission of hyphen. Improper syllabication is a minor error.

13. Faulty punctuation, if not a major error.

14. Unnecessary capitalization.

15. Period omitted at the end of a sentence.

16. Before the gerund, failure to use a possessive noun or a possessive adjective; e.g., There is nothing to be said against Bill (us) doing that. Correct: There is nothing to be said against Bill's (our) doing that.

E. THE ESSAY TOPICS

As someone once remarked, mediocre students will write mediocre essays no matter how simple or attractive the topic that is offered them.

Further, it seems probable that it is more difficult to achieve excellence on an apparently simple topic than on one requiring mature thought. Fortunately, most good students choose intellectually challenging topics.

This year has been no exception. There were some excellent essays on poetry, life on other planets, medical research, the arts in Canada, and on being outspoken. Several received full marks, for it was felt that they represented the very best that might be expected of a Grade 13 student. These essays revealed great maturity of thought, richness of background knowledge, and impeccable organization and style. What more could we ask of someone writing on an unprepared topic in an hour and a half? (The concept of the "absolutely perfect essay", a repellent hypothesis, was rejected as meaningless.)

Weaker students are always prone to *irrelevance, warped proportion* and *weak organization*. Since these faults must affect *all* their future essay writing in any subject, careful and realistic assessment of a student's performance ought to be made according to the standards of the Check Chart above.

The remarks below on individual topics will suggest some of the potentialities and pitfalls inherent in the various types of essays and in the student's analysis of such topics.

(a) The characteristics of a good neighbour.

The omnium gatherum of poorer students! The topic permitted the primitive "grocery list" type of organization. However, some better students chose to unify their material in theme and tone around one central concept, perhaps the one personal trait that determined what they required of a neighbour; e.g. "Since all I demand of a neighbour is that he keep out of my sight during my waking hours, I can speak with authority on the characteristics of a good neighbour." The subsequent points were then all related back to this central attitude as the common basis for their justification. Many essays were based on this witty and ironic treatment of the writer's monolithic selfishness.

(b) Poetry "begins in delight and ends in wisdom." (Robert Frost) (Evaluate this definition, making specific allusions to poems that you have read.)

Excellent essays were presented on this topic. Various interpretations of its meaning were accepted. The best essays demonstrated a broad knowledge of poets and poetry outside the prescribed course and offered mature literary criticism. Many other essays handled more standard material capably and obtained high marks. The one danger lay in employing excessive appreciation of classroom poems to no great purpose except to draw the charges of poor proportion or minor irrelevancy. Ordinarily one would expect *specific allusions* to at least three poems in such a topic.

(c) The probability of life on other planets. (exposition)

Students who presented science fiction, ignoring the restriction on the topic, were penalized to varying degrees, depending on the amount of scientific fact they deigned to include in their fantasies. Perhaps more severe reprimands ought to be inflicted by teachers during the school term, for students going on to university must learn to follow examination or essay instructions carefully. Whatever independence of mind might be commended in such conduct was more than counter-balanced by the frequent banality of the resulting confection. The topic allowed plenty of scope for devotees of George Gamow or of popular science articles; factual support for the student's ideas was of course welcomed, from no matter what source. There were a few essays of some interest developed from a religious or philosophic viewpoint. The student with something to say and a plain, straightforward style did very well on this topic and the one following. (See Check Chart, item 5.)

(d) The future of medical research.

Although there were many good solid essays on this topic, a number of students got out of their depth and produced woolly or erroneous material; for example, human spontaneous combustion seems scarcely to be worthy of any extensive consideration, nor should students pontificate on cancer or mental health without adequate knowledge of the subject.

(e) The unexpected guests.

This was a favourite topic — a statement which means to a marker hours of agony redeemed by occasional delightful surprises. Here, of course, irrelevance, lack of proportion, and prefabricated essays raised their Medusa heads in profusion. The bullets that killed President Kennedy (the excuse for an earlier version of an essay on his assassination), visitors who arrived in the first paragraph and regaled their hosts thereafter with accounts of how things were going back on the farm, butterflies in the stomach, remorse, mice and foxes, visitors to dentists (unexpected because of sudden toothache, guests for heaven knows what reason) — all these were paraded in varying degrees of immaturity or downright dishonesty. It might be suggested here that while freshness or originality is indeed a virtue, the oblique or unexpected *or* whimsical line ought not to be encouraged from students not at all equipped to produce it.

(f) The role of the trade union in the world today.

There were good essays on this topic from the left, right and central political viewpoints. Many had a sound knowledge of their material, but again there were those who had merely a superficial body of evidence. A central unifying *point of view* or an attempt to weigh the claims of capital and labour seemed the best approaches. Essays on "union for trade" were reluctantly accepted; i.e., essays on the Common Market.

(g) On being outspoken.

As a relatively popular topic, this subject drew a number of trite essays, often veering towards "nonconformity" or "a family problem." Some chose to interpret the topic as meaning "to be put down by another speaker", but such essays were stoically accepted as a legitimate interpretation. Many good essays drew upon the biographies of historical figures, the flag issue, segregation and allied topics, to illustrate their argument. Here it should be emphasised that such illustrative material must, *in every case,* be tied *clearly and explicitly* to the main topic. The connection ought not to be assumed, nor should the example include elements of its own material not related to the topic; e.g., a discussion of flag *design* or an analysis of Supreme Court decisions constitutes irrelevancy in this essay, no matter how interesting or cogent it may be in its own right.

(h) A major problem in city planning.

Although the traffic problem ranked high in popularity, some students discussed parks, slums, suburban development, or even the means by which an ideal city might avoid some major problem. Many essays on traffic underlined the great danger of writing a banal essay; one simple point was padded with vague personal impressions unsubstantiated by any clear *analysis* whatsoever. A description of traffic jams does not satisfy the requirements of the topic *as a whole.*

(i) The camp-site at dawn. (description)

As was expected, this was the most popular topic among the students and the least popular among the examiners. Those teachers who last year requested more descriptive topics might well have second thoughts. Where no obvious suggestion of organization or structure appears in the topic, the students must provide one. Are teachers who pride themselves on their students' descriptive powers merely assigning high marks for a lush vocabulary totally lacking in discipline?

The topic was frequently well-handled in tone, structure and imagery. However, there were many unintentional pitfalls. A dismally large number of students (possibly over fifty of them) thought that dawn means sunset. Many described a landscape without reference to a camp-site. Many described a camp-site without reference to a dawn. Many wrote banal narratives. Many managed to get to dawn only in the final paragraph, after a three-page struggle through a difficult night. Many used the most banal clichés as imagery. Many indulged in a wild and trite vocabulary spree, with no regard for unity of structure or tone; e.g., "The dainty violets were peeping through the leaves as a glistening white seagull drifted in on the soft breeze and pounced on a dead fish with its intestines hanging out."

Surely in this topic one might be permitted to expect from Ontario boys and girls sincere and realistic description based on personal observa-

tion. Do not encourage descriptive vocabulary for its own sake; the results will inevitably be banal and artificial. Demand *significant* perceptions in *accurate, economical* language. Gush and the poetic are no longer to be equated.

(j) Are the arts in Canada today in a healthy condition?

This topic meant what it said. Obstinate students who chose to consider hockey, government, peace or friendship as an art in the sense that was obviously not intended by the topic were severely penalized. Some cultural knowledge was required, although there was a danger in the temptation to begin the essay with a dip into the unfathomable critical sea; e.g., "What is art?" The topic did not require such a nicety and dalliance with it and led students in some cases to serious disproportion. Several of the essays, however, were brilliant, displaying both an intimate knowledge of the arts in Canada and a mature and lively opinion as to their present state of health.

F. SAMPLE ESSAYS

Note: Some essays have been slightly corrected to eliminate *distraction* from their main effect. Except where irrelevance is involved, the grade represents the *preliminary mark* according to the Check Chart (Stage A in the grading technique). Deduction for errors would follow.

Sample Essay No. 1—High First Class

There is a magnificent combination of imagination and fact in this essay. It demonstrates that speculation and a truly creative style are not inimical to a scientific theme. The speculative material is never allowed to get out of hand in an excess of verbiage; it is very well controlled and adds to the forceful effect of the essay as a whole. Note the excellent organization and the brilliance of the sentence structure.

THE PROBABILITY OF LIFE ON OTHER PLANETS

Blackness swirls about through deep space; endless blackness, empty, cold. Somewhere, a pinpoint in the everlasting cosmos flashes light, and round it circle worlds; on one of the worlds a bustle sounds, and tiny lamps flicker; for on this world is life, and of the life, man is a part. We men, alone in the darkness, yearn to break the loneliness; we search for others like us, for surely we are not a freak of life, alone in a universe of quiet. In the blackness of infinity, how many other lamps must glow!

How do we seek for the life that we hope lies on other worlds? We start by marshalling the forces of science to create a picture of the ideal planet upon which creatures like ourselves could evolve. There must be just the right amount of heat and light the whole year round; too much would wrench asunder the complex molecules that make up a living thing, and too little would keep them ever from forming. The right elements must be gathered together upon the planet to create and nurture life: carbon and oxygen, water and methane and nitrogen. The atmosphere must let in only a little of the killing cosmic radiation. It would, indeed,

be a very small chance that a star would have in its chain a world that held life; and if we seek intelligent, civilized life we must look still further. Chances seem grim until we examine the statistics. In an infinity of space, the stars are more numerous than the mind can imagine, and even if only one star in a hundred thousand has worlds, and even if only one of these in a hundred thousand has the proper conditions for life, and even if only one of these in a hundred thousand has life (and these are admittedly conservative statistics, according to astrophysicist George Gamow), that leaves still almost a million planets with life in our galaxy alone!

Where do we look first, then, for an outpost of life in the depth of darkness? Nearest us in space, our own Solar System seems the obvious choice. Let us look at it more closely, however. Mercury is far too hot; Venus, once a great hope, has now been shown totally incapable of supporting life as we know it, according to the recent Mariner probe; our own moon lacks air and water; beyond Mars, cold conquers life. Mars only remains, and here, indeed, the chances that life exists are great. Here, great patches of summer green turn dull when the polar cap expands; here, strange lines on the surface of the planet crisscross the red deserts of rust. Are these forests and canals, hiding great cities? Is this, indeed, the Barsoom of Edgar Rice Burroughs, where weird beasts and ancient men live in a world of romance? Or is it the home of the frightening, tentacled horrors that invaded earth, in a book, at the turn of the century? Alas, apparently it is not. Mars has little oxygen and less water. If the green areas are life—and this still seems the most likely explanation—probably only the simplest of plants survive on the oxidized deserts.

And so, we must go farther, into the endless reaches, on through light-years past counting, among the stars and galaxies, hunting out the life that somehow, somewhere, must cling to a favoured world. But to interstellar space we may never go: if Einstein is correct we cannot traverse the cosmos and outstrip light itself; and that means a voyage of years to even the nearest star. This should not, however, freeze us in despair, for where our bodies may not go, our imaginations still can soar, beyond light and space and times, to seek out the weirdest of beings.

What will they be like, these creatures and these men of distant worlds? Some may be much like us; on a world similar to ours, the forces of convergent evolution may mold life into a familiar cast. Variations may be infinite. Extra legs, eyes, senses; bigger brains, staggering intelligences, civilizations beyond belief; great fliers, mighty swimmers, hurtling runners: all these we may find in our cosmic tour. We may find different life, too; perhaps a world where life is based on silicon and not carbon: this would be totally unlike our world, a place where methane and ammonia are life-giving gases, instead of our own oxygen, which would be exhaled by silicon life as silicon dioxide, or quartz. Here, our minds would boggle; some things stagger even the searching open mind. It would take an infinity of words to describe the possible life that can exist—that, in all probability, does exist, somewhere in the dark. And when we have traversed the bounds of the finite and the infinite, and come back at last to our own globe, our minds will see a new cosmos: not an ocean dead to life, with man's earth the only island, but a teeming, busy universe filled with beings like ourselves: beings who quest for truth and ideas; beings who wonder if they, too, are not alone.

Sample Essay No. 2—High First Class

This essay lost a little prestige because it did not use more than one allusion to specific poems. However the interpretation of the real meaning of the topic is so precise and so mature that the essay remained a High First by general agreement. Poorer students made reference to poems which could barely be used as instances of delight and wisdom; their analyses contained more general appreciation than specific support of their theses. Although disregard of the full requirements of the topic is dangerous

should a student demonstrate that he probably knows no more than one poem, here the choice of *Dover Beach* was little less than inspired as a poem excellently suited to support the writer's thesis.

Poetry "begins in delight and ends in wisdom." (Robert Frost) (Evaluate this definition, making specific allusions to poems you have read.)

THE ART OF VISION

One of the hallmarks of Robert Frost, and of all great poets, is the careful use of words. We may be sure, then, that when Frost says "wisdom", he means wisdom, not knowledge. Knowledge is cold and tabulated, factual and filed; wisdom, on the other hand, is essentially insight, and the wisdom of poetry deals not with the science of seeing, but with the art of vision.

Vision, however, is individual. As the maxim says, "Beauty is in the eye of the beholder"; and if, as we have seen, wisdom is vision and vision is personal, poetry must be the communication to others of one individual's feelings or outlook. The "vision" itself may differ. William Blake, by his own account, had actual visions of God, and so great a modern poet as T. S. Eliot has had his perceptions solely in his mind. But the common element of poetry is personal experience and its transmutation into verse.

Let us take an example, and follow the poet from "delight" (a clear enough term) to "wisdom". This example, Matthew Arnold's lyric, *Dover Beach,* is one of the greatest short poems of the Victorian age.

It starts with a simple description of the night and the beach, "The sea is calm tonight", and continues as Arnold beckons his wife to his side: "Come to the window, sweet is the night-air!" The mood of delight and the sense of calm well-being are easily established in a few lines. The sight of the moon, the sand and the waves, however, soon gives way to the *poet's vision of them.* In the section beginning "Sophocles long ago heard it on the Aegean", he is prompted to reflection on the "Sea of Faith", which, once full and flowing, has since declined until he can "only hear its melancholy, long, withdrawing roar".

Luring us with the delight of an evening view of the sea, Arnold has made us accept—doubtless without our fully realizing what he has done—his thesis. The diction, the flow of the poem (reminiscent of the sea) and its melancholy but conversationally natural rhythm all combine to impress upon the reader both his prospect of the ocean and its ultimate meaning to Arnold. His final lines,

> " . . . ah, love, let us be true
> To one another! For the world, which seems
> To lie before us like a land of dreams,
> So various, so beautiful, so new,
> Hath really neither joy, nor love, nor light,
> Nor certitude, nor peace, nor help for pain;
> And we are here as on a darkling plain,
> Swept with confused alarms of struggle and flight,
> Where ignorant armies clash by night",

are the crystallization of his thought and the final communication of the vision he had. Such is his achievement that even the careless reader, laying down the poem with nothing but delight, has in some way had his mind broadened and deepened. This deepening, indeed, is all one needs to appreciate in order to see the truth of Frost's dictum.

Sample Essay No. 3—High First Class

The arts in Canada were the subject of a number of fine essays. The usual shortcoming was the absence of supporting material or the restriction

of the topic to one of the arts. Such a restriction was more serious than that committed in the previous essay. There the whole meaning of the topic was still encompassed; here, to restrict the essay to one art could gravely warp the validity of the argument. The following essay shows a commendable knowledge of the subject, careful organization, a well-handled metaphoric concept upon which to develop that organization, and a mature, vigorous style.

ARE THE ARTS IN CANADA TODAY IN A HEALTHY CONDITION?

The arts in Canada today are as healthy as a small child being treated for malnutrition. Certainly they have not been completely starved in the past in Canada but have suffered from severe malnutrition up until the 1957 diagnosis by the Massey Commission and the subsequent beginning of treatment.

For treatment has most certainly begun. The Canada Council has been granting money to music students studying in Italy and France, to theatres and symphony orchestras on the verge of financial collapse, to schools and colleges of the arts across the country. Enlightened businessmen like "Honest Ed" Mirvish have saved cultural centres from demolition and provided low-rent studios for practicing artists. Hotel associations, Rotary clubs and Kiwanis festivals have supplied scholarships for students of music and drama. Centres like the Banff School of Fine Arts and Hawkley Valley have begun to meet the growing demand for instruction and experience by young would-be artists.

But the cure of malnutrition must be sustained for a long period of time. It is not completed yet, The public of Canada does not yet hold artists in respect or give them financial backing. Ballet and opera companies cannot make tours in Canada alone financially successful. Our young artists are still forced to go elsewhere if their art is to be more than a part-time employment. Victor Braun has joined the opera company in Dusseldorf, Germany, because he cannot make a living singing for the Canadian Opera Company. Walter Babiak conducts in Holland because the National Ballet Company season is a short six months. David Adams dances in England for the same reason. The arts in Canada are not yet rid of cramps.

And yet there are hopeful signs of improvement. The Toronto Symphony Orchestra has engaged a young, talented, Japanese conductor, Seiji Ozawa and is lengthening its concert season. The Winnipeg Ballet Company has secured Brian Macdonald as resident choreographer. Visual art by Canadians is taking its place in the three new airports at Edmonton, Winnipeg and Toronto, amid heated controversy. The magazine *Canadian Art* is becoming known to more than those for whom art is their only life. The company from Stratford was praised highly in England as part of this year's special Shakespearean festival. The National Youth Orchestra is being accepted and praised by the Canadian public.

The cure must be continued. Canada Council must have more money to grant to budding artists. Canadians must realize and appreciate the growth of the arts taking place here today. Theatres such as the Crest in Toronto and the Neptune in Halifax must be encouraged to be able to diverge a little from customary repertory dramas and support Canadian playwrights without facing economic ruin. The CBC must be backed in its efforts to show Canadian talent. Books and pictures, dramas and orchestras must be spread from large centres like Montreal, Toronto, Winnipeg and Vancouver on to smaller communities by travelling libraries, television, radio and touring companies.

The cure is not always acceptable to the patient or those around him at first. Harold Town recently was quoted as objecting to the establishment of artist colonies by outside forces, saying that a true artist would paint in a telephone booth or a furnace room if he had to, and that artificial stimulants were extraneous and

unnecessary. But stimulants must be given in order that the malnutrition of the arts in Canada be overcome and in order that they should become accepted and therefore healthy in Canada today. The arts in Canada today are not healthy, but are rapidly recovering from a convalescent state.

Sample Essay No. 4—High First Class

This essay will give heart to those teachers who wonder whether or not well-written, undocumented composition of relatively simple organization and style can obtain a high first. This one did. A definite thesis is required, one which makes sense, and can be developed without padding; a mature, economical personal style is a necessary adjunct of such an essay.

ON BEING OUTSPOKEN

In his famous Gettysburg address, Abraham Lincoln expressed the hope that "government of the people, by the people and for the people shall not perish from this earth." Today we are in danger of losing that most prized possession because we have forgotten one of the basic principles on which the idea of democracy is based: that, in a democratic society, it is the duty of every citizen to speak out against injustice.

Common to all prosperous "democratic" countries today is a reticence of the people, which has been ascribed to the "unwillingness of the people to govern." Thus, at election time, perhaps only fifty percent of the eligible population bother to vote.

The effects of this reticence have been detrimental. Without an active, vociferous public, political offices have often become seats of corruption. Since, apparently, no one cares too much about where the money goes, it often finds its way into unscrupulous hands. Roads are built of inferior materials for exorbitant fees. Airplanes are hastily constructed, only to stand rusting on airfields because they are "obsolescent". This is the price we pay now for not airing our dissatisfaction.

In the future, this same reticence could be disastrous. At a time when our annihilation can be brought about in minutes, we cannot afford to remain silent. We cannot afford to allow an incompetent or unscrupulous person the power to direct our futures. If we, the people of the "free" nations, do not exercise our privilege and duty to speak out against injustice, then we could be responsible for the downfall not only of our democratic society, but of our entire civilization.

Sample Essay No. 5—Middle First Class

Without showing marked individuality in style or content, this essay achieves its own distinctive excellence. It has a fresh approach, based on the word "habitable", although the general content is not particularly unusual. Perhaps one might say that it is by means of the student's handling of his "theme word" that the standard material is made to take on new vigour and appeal. Such a word carefully and consistently used, if it be valid in the first place, can often reinforce unity, coherence and organization in a commendable fashion.

A MAJOR PROBLEM IN MODERN CITY PLANNING

Within the past few decades as never before, there has been a surprising surge, a phenomenal increase in the growth of the cities of our western world. Large and complex urban areas have sprung up in a matter of years. Although not too

many years ago experts were predicting a return to country living and a desire felt by men to rejoin Nature, it is now evident to all that the modern trend is toward urban dwelling and will continue to be so. Of course, with the advent of city living have come many problems. These problems are of such a diverse nature that a new profession, city-planning, has been created for the sole purpose of coping with them. Despite the fact that to a city-planner all these problems—be they sewage disposal or road construction or traffic control—must appear to be the same hoary monsters, I feel that the most important problem is that of making a city truly habitable.

If my use of the word "habitable" seems vague and ambiguous, let me for a moment describe to you an urban scene that gave me the distinct impression of a city that was *not* habitable. Recently, on a brief visit to Los Angeles—a city that cannot build houses fast enough for the people wanting to occupy them—, I chanced to take a short tour of the city. With my cousin for guide, I visited some of the most expensive and well-kept homes in the United States. Immediately I was sure that this city must be the epitome of truly efficient city-planning. But my tour was not over. My cousin had saved to the very last an area of the city which was at the same time quite depressing and quite startling. Taking me to the top of a ridge he showed me a plot of land, two square miles in area, that contained nothing but six-room bungalows. Each one had a roof of the same colour, a lawn of the same size, and a driveway of the same length bordered with the same red and yellow tulips. While attesting to the affluence of the people who lived there, this scene at the same time gave the impression of being a slum area. This, then, is what I mean when I say that modern city-planners are faced with the tremendous task, the monumental problem, of making our cities "habitable". I do not mean that they must strive to make our cities places for men to live per se. I mean that they must make our cities places where a man can *dwell,* where a man can assert his human identity, where a man can return from work to a *home* of his own and not a house nestled among a thousand other houses that all look the same.

This then—the problem of making cities habitable—is what I believe to be the chief problem confronting modern city-planners: they must endeavour to make our cities places of enduring beauty as well as enduring strength; they must endeavour to maintain the fine elusive line between the world of commerce and industry and the world of the family, the home, and the hearth; they must do their all to ensure that a man will never have to go far to find a pleasant spot where he can collect his thoughts and be momentarily at one with Nature; they must furnish our rapidly-expanding cities with ample parks, with ample sports and recreational facilities; they must never forget that they are building places where men will dwell for the greater portion of their lives. If these places are dull, of mediocre appeal, and all the same, then the men who live in these places will be equally as dull, as mediocre, and as indistinguishable the one from the other.

Cities such as Brasilia, with its painstakingly-planned rural boulevards and delightful commercial areas, have led the way. They have flung out a challenge to all the cities in the world. These other cities must accept the challenge. They must realize that a major problem, *the* major problem, confronting them is the ensuring that they are habitable. It matters not, therefore, whether the urban populace is rid of its sewage in a most efficient manner; whether every road is uniformly paved and well drained; whether every home has a maximum supply of electricity. For if the city does not have the elusive quality of being habitable, then it has not been, and must not be allowed to call itself, well planned.

Sample Essay No. 6—Middle First Class

This essay was placed low in its particular grade. One can see that there is a less mature comprehension of the significance of the topic than in No. 2 and yet the theme has been by no means missed. There is still awareness and sincerity. The style has variety and smoothness and the

general content is very good. The weakest element is probably the allusions, which are not tied strongly or clearly enough to the theme in the third paragraph.

POETRY "BEGINS IN DELIGHT AND ENDS IN WISDOM"

Indeed, it can be truly said that poetry "begins in delight and ends in wisdom", for who has never had the experience of reading a poem which strongly appealed to his aesthetic sense, one with rich diction and smoothly flowing thought, and of finding in it some moral or some profundity? Even a poem which is delightful in its simplicity or in its whimsy can leave one with some new or important idea.

On reading the poem "The Peacock and the Nightingale" we are carried along by the gay rhythm, laughing at the boastful bird, and in the last line we are delighted with the Nightingale's victory. But consider the poem. Obviously the poet ist not concerned with chastising a bragging Peacock, but with bringing a human fault to our attention in a way which will make us understand it. This is where the "wisdom" begins. In many poems of this sort, especially those of John Gay, animals with human shortcomings are used to show us just how ridiculous some of our faults are, without sounding like a sermon, which we naturally would ignore.

Often a poet will present to us his own thoughts or feelings, hopes or despairs, successes or failures, in a poem of deep emotional impact. We are gripped by the pathos of a situation in "The Lads in their Hundreds" as the poet conveys his regret at not being able to distinguish the lads who will "die in their glory". We are caught up in the strong faith of Milton as he writes in "How Soon Hath Time" that all is the same—"as ever in my Great Taskmaster's eye". We are shown the deep spiritual effect of Nature in Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey". We see one man's philosophy of life in Frost's poem "The Road Not Taken". These poems will satisfy our sense of beauty, with their diction, imagery and rhythm. But each one has something more—an idea, a philosophy, a question to be answered—something which will make us all better off for having read it. Through these poems we gain an understanding of the minds of men, an insight which helps us in developing our own philosophy.

It is true then that through beauty or whimsy of language, thought and versification we can derive real joy from poetry. However, a poem is seldom without that thought, that new concept or that philosophy which grips the mind and increases us in wisdom and insight.

Sample Essay No. 7—Low First Class

The Check-Chart, in a note under *Low First,* reminds the marker that a thoughtful essay in a plain straightforward style may be a low-first. This is such an essay. It has a clear organization and has good solid fact in abundance, presented in a competent style.

THE PROBABILITY OF LIFE ON OTHER PLANETS

Can life exist on other planets? Many people have seen unidentified flying objects. In the United States and also in France and Spain, people have discussed the famous "U.F.O."s and the "straight-line-mystery" which usually accompanies them. At least a few of these sightings must be factual since the people involved were educated, responsible and, above all, reliable. The existence of "flying saucers" and the like was sufficient to create an unpopular and feared belief: life does exist on other planets.

In a place with infinite dimensions, like those of the universe, it is impossible to say where this life resides. Mars, for instance, does have many mysterious surface

configurations which resemble canals. It also possesses two polar ice caps which prove the existence of water. Furthermore, several locations of vegetation have been seen. Being closer to the sun than Mars, Venus is very hot and is enclosed by a thick layer of cloud. This, of course, carries the connotation of humidity and dense jungle or swamp-like vegetation as in South America. The other planets are, however, much farther away from the sun and hence are probably "dead planets". Nevertheless, many other stars could possess planetary systems similar to ours and the possibility of one having conditions similar to those of the earth is not remote.

What is the other life like? When we think of this "other life" we must remember that we exist on the carbon-cycle. However, life could also sustain itself on the nitrogen or chlorine cycles. Scientists have noted a high percentage of halogen (chlorine) compounds on Jupiter, and they have gone on to discuss the atmosphere of Jupiter and its high content of ammonia. This is not gaseous ammonia but liquid ammonia, because of the low temperatures. This "heavy" atmosphere is eight hundred miles thick! Due to this tremendous pressure, Jupiter's surface would be like a boiling jelly. These conditions are again conducive to life but in a different cycle from ours. These creatures would have to be microscopic to avoid being destroyed by the great pressure. Hence the other life need not at all look like "man". It could be large or small. It could live in the air or in the ground. This other life might even survive on energy alone as plants almost do. Nevertheless, whatever it looks like it is still life.

Astronomers and mathematicians have suggested that the universe has no limits and goes on indefinitely. This is difficult for the layman to comprehend. However, one gaze into the star-filled void is enough to convince any man that our sun, our planet and perhaps even we ourselves are not alone. Is it possible that any intelligent being on this earth, after looking from Betelgeuse to Andromeda, can be so conceited as to say, "We are alone"? Surely he cannot. We are infinitely insignificant in relative dimensions, but we are not alone. It is quite probable that life exists on other planets.

Sample Essay No. 8—Low First Class

Notice how the student develops his argument from individual to society as the essay progresses. He is able to avoid the "grocery list" of characteristics by including the latter as he requires them in the development of his central argument. The last two sentences of the introductory paragraph provide the topic material for the remainder of the essay. The material is not particularly striking, but it is competently presented. The last sentence is unfortunately weak or confused.

THE CHARACTERISTICS OF A GOOD NEIGHBOUR

Is a neighbour the man next door whose late nights and boisterous friends you despise? Or is your neighbour the little old lady across the street whom you find sweet, charming and lovable? Or is your neighbour the woman down the road with whom you trade recipes? Your neighbours are all of these people, but not only these people. The fact is that every human being is a neighbour to every other human being, whether he be a good or a bad neighbour. The distinguishing marks of good neighbours are friendliness, loyalty, and dependability. But these are not manifested merely on an individual level but on a national and international level as well.

At home, in your own community, a good neighbour is the defender and protector of that pearl of great price, your reputation. A good neighbour is the healing potion that smoothes over and cures all the ills caused by the poison of gossip. A good neighbour strengthens, aids, and encourages you in the difficult and daring task of living a life motivated by noble principles and ideals.

Yet the effects of a good neighbour are not felt merely by individuals, but by nations. Between all good neighbours exists a bond that defies the strife, stress and strain of the many problems existing in countries today. This unifying force must consist of all before it can be felt by any. With merely a hand or an arm, with merely a foot or a leg, a body cannot be expected to exist or to perform the bodily functions. Yet the integration and co-ordination of all such parts produces a strong, functioning body. So it is with good neighbours. They must exist everywhere for a country to live; when they do exist everywhere they provide the drive, determination, and strength necessary to create an extraordinarily vital society, the soul of a country.

Good neighbours are not selfish. They do not restrict their actions to their own country for their own benefit, but constantly endeavour to help abroad as well as at home. Proof of this lies in the many foreign aid programs designed to help the economic growth of stagnating, under-privileged countries. Proof of this lies in the numerous peace and disarmament conferences held throughout the world. Certainly, the government leaders are the predominant figures, but on careful consideration it is realized that the policies of friendliness, peacefulness, and love of these countries originate in the friendly, peace-loving good neighbours who inhabit these countries.

Sample Essay No. 9—Low First Class

Notice the unity of mood and the choice of *significant details* to emphasize that mood. The sun is mentioned only briefly in the first paragraph to point up its absence from the dawn scene, and again at the end to herald the defeat of the damp mistiness. The student has avoided gushing over irrelevant and repetitive details and has refrained from offering a chronological chart on how to get up while at camp. The word "water" is used unfortunately as a link between the first and second paragraphs, perhaps unwittingly. In one case it means the liquid per se; in the other, however, it means "lake".

THE CAMP-SITE AT DAWN

A thick fog had settled over the camp-site during the night. It was a different world in the morning, a world in itself, cut off from reality by a mysterious veil that clung to everything like a vast cobweb, screening out sounds and lights as we know them and introducing some of its own. Perhaps the sun was rising somewhere else, tinting the sky with its pale morning hue, and bringing with it a stir of life, but here life seemed to be suspended, waiting for the curtain of mist to rise. Inside the tent there was air, but outside only a damp, choking atmosphere that sent slithering chills to the very marrow of the bones and stifled the plaintive cry of a loon, far out on the lake. So damp was the air, that if one could have grasped it with his hands like a dish-cloth, he could have wrung out a torrent of water.

And where was the water? There seemed to be no division between it and the land. Only by a careful journey through wet leaves and grass that squeaked underfoot could one finally reach the shallows of the lake. The wood of the old dock was slippery, almost spongy to walk on, and at the end a brooding bull-frog, shaken from his reverie, leaped splashlessly into the water.

Were these then to be the only signs of life to mark the dawning of a summer day, the single cry of a loon and the stir of a frog? Apparently they were not, for in the East, a pale, fragile shimmer of yellow was beginning to break through the barrier that separated us from the world. Gradually the permeating warmth that sucked at the clinging moisture pervaded the air, and the triumphant fluting song of a bird marked the late beginning of our day.

Sample Essay No. 10—Low First Class

Essays on controversial topics may take points of view diametrically opposed using the same supporting material. Markers are expected to be especially careful to avoid allowing their personal prejudices to influence their assessment. The ever-present danger is that a marker will angrily hold to be an error, what is (in fact), merely a difference of opinion. The following essay differs in its point of view from Essay No. 3, but a marker is not expected to decide which point of view is correct, and then mark accordingly; the subject is far too broad and complex. Note the less analytical structure of this essay. It touches on several of the arts, but does not offer as close an analysis of the situation as does No. 3. The conclusion is rather artificial, for it does not seem particularly to be supported by the body of the essay. Students should avoid concocting a striking conclusion for its own sake, especially in an expository essay.

ARE THE ARTS IN CANADA TODAY IN A HEALTHY CONDITION?

All too often Canadians step forward to deprecate the condition of the arts in our country. But although it is these very people who do little or nothing to foster and encourage them, the arts have not only survived, but have developed and flourished. This past year especially there has been a flowering of art, drama, music, and dance such as Canada has never experienced before and the acclaim has not just been national, but world-wide.

In pure art itself matters are moving so rapidly and forcefully that everyone is struggling to keep up. Indicative of this growth are several of the new airports that have recently opened up. Toronto and Edmonton airports between them display a complete cross-section of Canadian art from expatriate Jean-Paul Riopelle's masterful tryptich at Toronto, to Jack Shadbolt's mural at Edmonton depicting the saga of the bush pilot, back to the Eskimo trail markers at Toronto. All these were paid for by the government, quite a healthy sign considering some of the narrow-minded politicians in Ottawa.

Drama, too, has shown a tremendous upsurge. In the large urban areas across Canada little theatre groups play societies, and the legitimate theatre have sprung up: e.g., the Neptune Theatre in Halifax, most of whose inhabitants had never seen a play, and another measure of the vitality of Canadian theatre is the recent reception of the Stratford players in England. They were met first with cold shoulders and even icier reviews: but then most of the Britons began to see the merit in their work, in their totally different style, and the Canadians returned triumphant, having captured the hearts of the English.

Music and the dance have not fared quite so well as the others, but they too are expanding and maturing. Even though there is only one Canadian composer, Harry Somers, who gets enough work (actually he is overloaded with work) in commissions to provide him with a steady and substantial income, still many Canadian orchestras now set aside a certain portion of their annual budget to pay for the commission and production of works by contemporary Canadian composers.

This spring art, music, and the dance in the persons of Harold Town, Harry Somers, Grant Strate and the "corps de ballet" of the National Ballet, put on a display of the power of the Canadian Arts. The production was based on the Greek tragedy of the house of Agamemnon, the revenge of Electra and Orestes on their mother, Clytaemnestra. The costumes by Mr. Town were striking and primitive; Mr. Somers' music attained a coldness and sparsity altogether in keeping with the mood;

and Mr. Strate's choreography, though somewhat extended and repetitive, explained the story vividly. Thus all three combined to weld one masterful unit—a proud accomplishment.

Canada is a strange country, for she has no true heritage, no common background. How could she produce something unique, something of value? And yet she has. I have tried to point out how her arts have created things for all the world to see and admire and learn from. A thousand different, disparate elements have been planted, have germinated, sprouted, and bloomed in Canadian art today. It is my hope that we shall lead the world tomorrow.

Sample Essay No. 11—Second Class

Compare this essay with Essay No. 5. The subject matter is somewhat similar. However, this essay suggests the danger of writing the briefer type of composition. Sometimes one may fail to achieve a sense of vigorous concrete detail, and hence the note of urgency is in danger of being lost should the style be insufficient to carry the day. Here the style is only competent for the most part, although the content and organization are acceptable. It was probably the organization and the basic content, coupled with a few touches of vitality in style, that enabled this essay to reach a low Second Class.

HOW TO BREAK THE BANDS OF URBAN UNIFORMITY

The major problem in modern city planning is the problem of uniformity. Everywhere, everything is the same. The individual in the modern city becomes inconspicuous in the masses around him. One way to break away from this uniform society is to plan cities which have something to offer to the individual.

The first step should be to provide surroundings to the person in which he may feel like an individual. The homes and apartment houses should seek to please the individual peculiarities of different people. The box-like suburban houses and ugly tenements should make way for the new homes. These new homes should be pleasing to behold and should offer the missing features not found before.

The person coming home from work would like to leave behind him the sight of the factory or office which he has just left. He would like to enter into a region which offers peace. Effective re-zoning laws could cure this problem by setting aside certain sections of the city for industry and other sections for human habitation. These residential sections should shy away from the standard squares and straight lines and should instead feature pleasant curves and contours.

The facilities available to these residential areas should also break away from the standard. The parks should be well landscaped and should provide various recreational outlets for each person. The shopping centres should stress the idea of the individual by prohibiting vehicles in their immediate vicinity. There the malls would provide a greater significance. A person would be able to stroll, and browse in unique shop-windows, and enter into a world of his own.

All these measures could thus solve the problem of uniformity and make the modern city a more pleasant and enjoyable centre for each individual.

Sample Essay No. 12—Second Class

Here the virtue of the essay lies in its genuineness. Although it does not manage the sustained tone and imagery of the earlier sample, at least it avoids sentimental gush and artificiality. It is simple and effective,

demonstrating a capable handling of sentence structure and vocabulary. It has all the qualities required of a Second Class essay, as defined in the Check Chart. The last sentence, however, rings a little false, since one of presumably many dawns at camp should scarcely elicit so fervent a *Te Deum*. Note again the tendency to strain for an effective ending, which often grows out of proportion to the remainder of the essay.

THE CAMP-SITE AT DAWN

The loud staccato beat snapped me from a deep sleep to startled awakeness. Cautiously I turned my head to investigate the sound and it was then that I saw him. In the dim light of early dawn I could see a crested woodpecker pounding industriously on a dead pine tree which stood solemnly overlooking our camp.

I heaved myself from the blankets feeling somewhat angry at being disturbed at such an early hour, but glad also to have the chance to explore in the mists of early morning. There was a narrow trail that led to the lake and I walked carelessly towards the water. Just then I caught a glance of a fleeing deer that I had surprised at the water's edge. As he crashed away through the brush, I felt a pang of remorse because I had frightened the beautiful animal.

The sun was peeping over the eastern horizon as I made my way out onto a rocky jutting point. Down the lake the tall hydro towers glistened and sparkled with the dew after their long night's vigil. A loon shrieked his plaintive cry at the rising sun and then disappeared in a ripple of water. Off to my left a huge bass broke the crystal surface of the water and flashed his golden scales in the sun before plunging again to his haunts in the deep, cold waters. After a while two glistening beavers made their appearance in the little bay. They were pushing their breakfast of poplar twigs toward a pile of sticks and mud that I could see in the shallows. Suddenly the smell of frying bacon in the freshening wind reminded me that it was time for my breakfast. As I walked back towards camp a fat porcupine waddled across my path. Completely ignoring me, he selected a young alder and began to gnaw viciously at it, his teeth rasping across the tough bark. If the beast had seen me he was determined not to waste his time on me. Like myself, food was occupying his thoughts.

Back at camp, my hunger relieved, while relating my experiences to my friends, I realized how wonderful nature is and how fortunate I was in seeing it so intimately. I will always be thankful that I had the oppotrunity to view God's handi-work at dawn, the most beautiful time of the day.

Sample Essay No. 13—Second Class

This essay is typical of the usual approach to its topic. Many essays were superior in their manipulation of structure, tone and image to produce a more vigorous and intensified effect. However this sample serves to suggest how careful organization, simple as it may be, and a fairly lively sense of imagery, can produce a good essay. The important point is that the *whole essay* is concentrated on "guests" and their "unexpectedness", after the good initial contrasting material in the first paragraph. It is apparently easy, in such a topic as this, for students to lose all sense of proportion and relevance.

THE UNEXPECTED GUESTS

The house was calm and quiet for the first time in three long years. Weeks had been spent on preparing for this weekend and every small detail had been looked after in advance to avoid any confusion at the last moment. The children were off

to their Aunt's farm for a holiday, the dog was off to the kennels for a needed cleaning; Mary and Pete were enjoying these moments of quiet alone on a second honeymoon. Mary thought that nothing could be so perfect and, with a sigh, settled down to complete relaxation.

The door-bell penetrated this absolute quiet, and, annoyed, Pete pushed himself off the couch and slid across the room. It must be the newspaper boy. But, in an instant, wild shouts and exchanges of greetings could be heard. In sauntered one man, two women, three children and one German shepherd dog (all with smiles on their faces and luggage in their hands.) Pete managed some introductions and Mr. Petrie and his family, including his mother, all smiled simultaneously at their hostess. Here was an important client walking in the door for a visit and there went the visions of a second honeymoon out it. Mary cordially asked them to stay for a while and, in a moment, was in the kitchen preparing colossal sandwiches for three hungry children who traced her footsteps to the refrigerator and stove offering hints to produce the greatest culinary piece ever.

Meanwhile, a vain attempt to secure lodgings for the night had been given up. Pete, to please this important man, offered to have them stay for the night and this invitation was only too eagerly snatched. Up trampled the weary troop. While the three brats were being scrubbed down, their sandwiches dangling from their clenched teeth and scattering like the four winds over the bathroom floor, Mary flashed through the three necessary barracks, preparing them for the oncoming invasion. At last, at one o'clock all returned to its tranquil state. Mary and Pete settled down to regain their strength for the next day's fury which was only four hours away.

Dawn was greeted with the odour of fresh coffee, the sound of bacon frying and the noise of children awakening. The Petries wanted to have an early breakfast and start on their way to avoid heavy weekend traffic. Mary, to comply, had staggered out of bed at five to begin cooking the ordered menu: eggs, bacon, toast, sausages, milk, coffee, jam and tomatoes. As each second passed, her patience dwindled farther but her smile was always handy, although her thoughts were black.

An hour later they were off. With "thanks" and "Pete, you've got a gem for a wife", the troop forged into the morning traffic, leaving behind Mary, Pete and a mountain of dirty dishes as remembrance. It took three long, hot and frustrating hours to return the house into its former condition. At last, the time had come to relax and, with a sigh, both lay down on the double swing as it swayed in the cooling breeze. But suddenly, the door-bell rang.

Sample Essay No. 14—Second Class

Here the "grocery list" organization appears in the body of the essay, but it is redeemed somewhat by the second introductory paragraph, which provides an aid to the unity and coherence of the whole. The ideas are expressed in a mature fashion. The steady progression of the argument in clear expository language lends a kind of vitality to an essay which would otherwise have been commonplace. Compare it with Essay No. 8.

THE CHARACTERISTICS OF A GOOD NEIGHBOUR

Just as a good citizen must have certain qualities, a good neighbour must also display some necessary characteristics. Only those who possess these characteristics are able to meet properly the daily "tests" of character which all neighbours are subjected to. These qualifications of a good neighbour are in no way related to one's physical, spiritual or racial characteristics. Instead they deal with the morality and intelligence of the neighbour. As a result two neighbours who are judged as "good" might very well be completely unalike in appearance and background and yet be totally similar in respect to their characters.

The main characteristics which good neighbours possess are threefold: a sense of responsibility, a consideration of or respect for others, and, oddly enough, a good sense of humour. These characteristics, however, must be explained or they are of no value.

Firstly, a sense of responsibility is the ability to recognize duties which the "good" neighbour must carry out himself. These duties run from keeping the exterior of his home in a pleasing and functional state to contributing, along with the other neighbours, help to keep the neighbouring vicinity respectable in appearance.

Secondly, a consideration of others is the acceptance of the fact that there are other people in this world, especially other neighbours, and that these people ought to have the same rights and be given the same respect as others.

The third main characteristic of a good neighbour which has been listed may appear as an anti-climax to the previous two; however, this characteristic is just as important as the others. The interpretation of this characteristic, moreover, is just as important. A good neighbour who has a good sense of humour need not necessarily be able to quickly understand a joke or deliver a "punch-line". Instead he must show an ability to laugh at the countless irritating yet funny trivialities which occur continually. An example of this trait is seen in the good neighbour's reaction to losing one of his favourite and prized flowers because his neighbour's boy happened to like the flower, picked it, and took it home to his mother. The good neighbour, although upset, will generally say nothing, realizing that it is better to forgive a child who does not know what he has done than to lose the valued friendship of his neighbour.

The three qualities of a good neighbour do not form an exhaustive list, nor are they intended to. These traits can be stretched and pulled to take various forms in various communities. They do, however, provide a basis for the understanding of the characteristics of a good neighbour.

Sample Essay No. 15—Third Class

Notice how the "grocery list" essay which offers no introductory indication of a unifying theme or any hint of direction, seems so much more immature. There is here still a little merit in style; there are obviously the unit, and coherence almost supplied by the topic itself. With the aid of a simple introduction and conclusion, and of organized paragraphs, the student has managed to supply the chief ingredients of a Third Class essay. (see also note in Check Chart No. 3.)

THE CHARACTERISTICS OF A GOOD NEIGHBOUR

A neighbour can be many things. He can be the friendly old gentleman down the street or those "sweet" little children next door or the lady next door who used to give you cookies when you were a child. However many neighbours we may have, a good one is hard to find.

A good neighbour does not necessarily have to live next door to you, as you could consider all human beings as neighbours in a sense of the word. But I will consider the next door neighbour.

A good neighbour is not always borrowing something. Of course there are times when perhaps he will need to, but he does not make it a regular occurrence. He is not constantly appearing at the door with the words "May I borrow a cup of sugar," or "Do you have a loaf of bread to spare." Then, you may not see whatever you lent to him for quite a while. Although you may not need that "cup of sugar" or that "loaf of bread", the hesitation to return it does not give you a favourable impression of your neighbour. A good neighbour would return what he had borrowed as soon as possible, thus showing his gratitude.

An important characteristic of a good neighbour is that of "minding his own business". He is not dropping in every now and then to see how things are going and giving his advice concerning your affairs when it is not wanted. However he is always there to help when you are in difficulties and when you ask for his advice. He will "drop around" to see you, but only when invited.

A good neighbour respects your property and is considerate of your rights. He keeps his rather large dog from trampling on your newly planted flower-beds. He does not park his car in front of your drive-way or let "little Johnny" climb on your fence. He does not decide to chop wood or drill holes first thing Sunday morning.

A good neighbour is quick to help and slow to injure. He takes an interest in your children, and always tries to be pleasant to both you and your children. The little kindness he shows you will be returned if you also are a good neighbour.

To think of your neighbour first and yourself second is the most important ingredient of a good neighbour.

Sample Essay No. 16—Third Class

Students should be warned not to attempt an expository topic about which they know no more than do the feckless gossips of the market place. This student might have done better on another topic, for he has adequate vocabulary, organization, and some merit in style. However, by comparing this essay with 1 and 7, the reader can easily see the deficiency in concrete fact and the consequent woolliness or triteness of the general argument. Nevertheless, the essay remains in the Third Class for the positive merits mentioned, slight as they may be.

THE PROBABILITY OF LIFE ON OTHER PLANETS

The question that puzzles most men and scientists of our time, concerns the presence of life, not necessarily as we know it, existing on other planets. Life itself, is the ability to live, to breathe, and to reproduce. There is a lot of evidence now to support the theory that there is life on other planets. By common sense, and by actual sights, many people think that there is life on other planets.

Firstly, there are thousands of people who claim to have actually seen forms of life from other planets. Most of these claims are made by people who have seen flying saucers. Although it is possible many of these people saw hallucinations, or their imagination was very vivid, there are still thousands of men and women remaining who have seen these flying objects. They form a large society and they hold regular conventions to discuss their observations. And furthermore, they believe emphatically that what they have seen were aliens from another planet. Men, who are recognized authorities on flying objects, also claim to have seen flying saucers. For example, an air force officer, while he was on a routine mission, claims to have seen a flying saucer. Surely a man who can recognize any type of airplane or rocket on earth, is able to distinguish between a man-made object, and a flying saucer. Is it possible that all of these thousands of people, some of whom are amateurs and some of whom are authorities, are all crazy or that they all suffer from the same dream or hallucination, or is it possible that there are such flying objects circling our globe?

Secondly, life on other planets does not have to be the same as life as we know it, nor does it have to live under conditions similar to ours. If one uses his imagination, he can visualize many different forms of life. Life on other planets does not necessarily have to have the same form as on earth, but a specimen from another planet may have six arms and six legs or, no arms nor legs, or no head, or six heads. It may be plant or animal. It may even be a form of life unimaginable to man. But it is still life.

Man requires oxygen to breathe, and food to eat and water to drink, and since there is not enough of these elements on other planets, many people conclude there can be no form of life on these planets. But a form of life on another planet may be suited for its environment. It may require helium to breathe and stone to eat. The possibilities are unlimited. Many argue that earth is the only climate that can support life. They say that planets closer to the sun are too hot, and planets farther from the sun are too cold. This is absurd. One can study the climate on earth and prove this wrong. For example, an Eskimo can live in temperatures far below zero, while an African can live in temperatures far above a hundred. Therefore, who can say that a form of life cannot live in temperatures of many hundreds of degrees above or below zero? Therefore, conditions under which we live, and the form of life which we know, cannot lead us to suppose that, if these do not exist, there is no other life.

Therefore, the evidence obtained by common sense, and by actual observations, linked with the fact that it is absurd to think that, from thousands of planets, earth is the only one supporting life, suggests obviously that there must be some life on other planets.

Sample Essay No. 17—Third Class

This essay is offered also as a means of comparison. Look at the cool and capable handling of the topic in Essay No. 4. In No. 17 the structure is far more loose, the content less mature, the paragraph organization more uncertain. The redeeming features are a sustained lightness of tone, and a general unity and coherence. Note that the basic divisions in the first paragraph are contradicted by the embarrassing left-overs of the second to last paragraph. Students should check the logic of their plan.

ON BEING OUTSPOKEN

How many outspoken "creatures" have you encountered in your lifetime? Just as there are many different shapes, sizes and colours of ordinary people there are also many different shapes, sizes and colours of outspoken people. These people can be easily grouped in the following classifications: those who embarrass you, those who embarrass everyone around them, and those who embarrass themselves.

First, we shall discuss the person who embarrasses you. Whenever he sees you he takes extra pains to be especially complimentary, for example by commenting on your new hair-do.

"You did put a rinse put on it, didn't you?" he asks, "and a little too old-looking for you, don't you think?" he remarks snidely.

Blushingly, you try to ignore his remark and not let it bother you, but many times you can't ignore it, embarrassed as you are. This is the type of person society, we, can do without. Though you did not ask for his opinion, he gives it to you anyway.

Secondly, we have the person that embarrasses everyone around him. He doesn't care what he says, where he says it, and when he says it. This type is usually the loud, boisterous, noisy person. He is the one who you avoid inviting to parties, etcetera, etcetera, etcetera. Of course in a way we should feel sorry for him. For wanting to be the centre of attention all the time, only reveals his insecurity and his feeling of rejection within the group. Truly, I guess, we must pity this person.

Last on our list is the person who embarrasses himself. This is the person who speaks without thinking. Only after he has 'come out' with something does he realize what he has said, and by trying to 'cover up' for what he has said he really puts his foot into his mouth. The only advice I can offer to him is to, "think before he speaks!"

Remaining unclassified and uncategorized are all the other million-and-one types of outspoken people. Not to be forgotten are those pleasant people who believe that their opinion is the right opinion and the only opinion, and they are always ready to debate this fact. Then, of course, there are those shallow creatures who always have something to say about nothing, so that you cannot seem to get a word in edgewise.

Being outspoken has some merits also I suppose, if you "keep it to a minimum". But to me, the "outspoken" seem to be a loud pushy, aggressive and demanding lot.

Sample Essay No. 18—Credit

N.B. Up to this point (Essay No. 18) a few minor omissions in punctuation and a few errors in spelling have been corrected before printing. Such errors have not been deleted in the remainder of the essays.

Let us continue to follow the good neighbour to the inferno of failure itself. Here, at the Credit level, we can say only that this immature essay is about good neighbours all the way. A unity of theme and coherence of content have to be admitted. Sentence structure and vocabulary have not collapsed. Organization at any level, however, is not visible. Here the first could be last, the last first, except for the trite conspiracy of the opening and concluding paragraphs to suggest that much ingenuity has been exercised.

THE CHARACTERISTICS OF A GOOD NEIGHBOUR

In Canada, people have to face three matters during their lifetime. These matters consist of taxes, death and neighbours.

Although some neighbours demand a share of everything you own and keep demanding until you are left facing the stars, are like taxes and death. Then there are those neighbours among whom a person is very happy to live.

These are the people who are happy to live next to you and assist you in any way possible. These people do not have huge hedges developed from thorne bushes, but they have little hedges or fences to separate the properties.

Usually these people with the little boundary separations are friendly people. If they see you working yourself to death, they will come over and help you or give you a machine or tool to ease the tension. It is only the trait of a poor neighbour that will sit in his lawn chair, drink his favorite beverage, and laugh to see you sweat like a horse.

No matter where you look, you will see the poor neighbours as well as the good ones. Just by looking at their dwellings, you can easily decide if they are good or bad neighbours.

The good neighbour always keeps his home looking like a castle while the poor neighbour tends to neglect his home and is content to have it looking like a farm-yard building. His lawn, his garden, and his flowers usually look like weeds in an abandoned field.

Sometimes your neighbours happen to be from any corner of the world and usually bring their customs with them. A good neighbour will be a person who will put up with them and assist them in the hardships of the new land.

In Canada, a person meets taxes once a year and will meet death once in his life time. But he meets his neighbours every day and should treat them as he would like to be treated. Then he will have the characteristics of a good neighbour.

Sample Essay No. 19—Credit

This essay may seem to deserve more than a Credit at first glance. Notice however, the absence of any unifying mood or theme, let alone organization in the second paragraph. Are we involved in the "beauteous forms" of Sentence 1, or in the sounds following sentence 4? If in the latter, do we "look up" to hear the frogs who interpose themselves between the birds in the trees and the breeze in the same trees. And whose ears could ever obey the command "to step lightly"? In a word, this essay represents rather aimless gush redolent of the cliché; "golden rays", "soft breezes", "puffy clouds", "rippling waters", all spell death to vitality and fresh attractiveness. There is no mechanical technique for writing a descriptive essay. Fresh observation of significant detail *must* be the basis of a genuine essay. This essay was passed for unity and coherence. Note the difference between Essay No. 9 and the following specimen.

THE CAMP-SITE AT DAWN

What is there more peaceful or more tranquil than a view of a camp-site at dawn? Nature could not reveal herself more beautiful than at the site of a camp as dawn is breaking!

As one awakes to the glorious dawn, he is first fascinated by the numerous beauteous forms around him. The autumn leaves under the strain of the golden rays of the enchanting sun appear like a soft carpet of red velvet stretching far into the distance before one. As one walks through this alluring pathway, the crisp hustling and quivering of the leaves warns ones' ears to step lightly down its golden pathway. As one looks from his site up into the horizon, his ears are attempted by the sweetest songs of nature. The redbreasts are twittering in the trees with treble soft. The squirrels are scurrying to and fro in search for their rations. Then the crisp, loud caw of the crows, although harsh, sends a harmonious ringing through the morning atmosphere. Over across by the streams bordering the camp-site, one hears the smaller insects mourn and frogs loudly croak to awaken the day. The soft, fluffy breezes whistle a harmonious melody as they dart in and out among the shapeless branches. The branches sway up and down as the breeze heightens and then dies. What could be more peaceful? The shiftless puffy clouds roam endlessly about in that unknown region. The rippling waters can be heard in the nearby brook as they flow endlessly over the unfolding lily-pads and moss-covered rocks.

One is next attracted by the countless series of fragrances in the immediate vicinity of the camp-site. The morning air smells so fresh as if it was promising a day full of jays. The moist dew on the little blades of grass adds such a splendorous fragrance to the breaking dawn. The sweet and crisp aroma of the frying bacon sends inviting whiffs into the formless atmosphere and the little carnivorous animals peep out from their den to see what's cooking.

One's isolated camp-site is so remote from the rest of the world. There is no harsh chattering or clanging noises to interfere with one's tranquil thoughts as he sits beside his adored camp-site to wonder at the unfolding glory of nature.

Yes, the camp-site at dawn and the feelings it inspires within one are beyond one's imagination. One must have that glorious experience of seeing the real beauty of a camp-site at dawn unfold itself.

Sample Essay No. 20—Credit

Those students who attempt the "Saki" type of narrative (or any other type of melodramatic or trick narrative, for that matter) ought to be very sure that they have the intellectual equipment to carry it off. Here one may only note the dismal let-down at the end of what is intended to be a suspenseful complication of the plot, banal as it is. For obvious reasons, a Credit to the very hilt (commonplace content, unity and coherence and no other positive merits)! The organization is suitable enough for a girl's diary, and might have been more acceptable in another type of essay, but here it merely contributes to the ineffectualness of the whole story. "Saki" would turn in his grave were he to see this banal travesty of his technique. Immature narrative is more difficult to condone than immature style.

THE UNEXPECTED GUESTS

Frantically, I tried to decide what I should do! Should I stay out of sight and pretend there was no one at home, or should I go out there and face them?

My girlfriend had telephoned me less than fifteen minutes ago to tell me that the two men, who were going to interview us for the summer job for which we had applied, had arrived in town earlier than we had expected. She had already been interviewed and had been accepted. Neatness and cleanliness seemed to be the main requirements. That was what she had told me. And here I was, standing by the window with curlers in my hair — some so loose that they were falling out, my hands and face splashed with paint, my jeans and shirt soiled, and my shoes caked with mud.

This was Saturday morning — the morning I always reserved for taking my bath, washing my hair, and doing my weekend homework. This morning, however, my routine had been greatly upset. One of my mother's old friends had stopped by with her husband and three children in the middle of the morning and my parents had decided that it would be a good idea to take them out to lunch and to leave the children with me. After many convincing words on my part that the children would be no trouble at all, the parents left them with me.

At this point, my troubles began. While I was washing my hair, they had slipped noiselessly out of the house without my knowledge. Expecting to see them sitting in the living room reading comic books, I came down the stairs only to find that they weren't even in the house. Quickly, I ran outside, not taking the time to put my rubbers on. I found them sitting on the muddy ground in front of the garage playing with some red paint which they had found in the unlocked garage. In my hurry to snatch it from them, I carelessly splashed myself and stepped in some mud, besides.

It had taken me over an hour to clean the mud and paint off the children. I had completely forgotten the state I was in until now. But there was nothing I could do.

Thinking that I was throwing away my only chance for that all-important summer job, I slowly walked to the door. To my surprise and relief, the two men were not the interviewers after all! They were merely salesmen. I vowed that I would never again make any conclusions until I was sure of the facts.

Sample Essay No. 21—Failure

Uncle Fred became a symbol among some examiners. Here is a perfect example of an essay that might at first glance seem on topic, but

soon displays itself as a monument of disproportion. That is, the quality of "unexpected guest" soon evaporates, and the author concentrates on the most trivial detail, none of which contributes to the unexpectedness of the guests. What might possibly have been mentioned as passing detail —the meeting at the station, the drive home, the family gossip—becomes the main body of the essay, unredeemed by any wit or suggestion of freshness. The essay, correctly written as it may be, is beneath the dignity of a Grade X student and therefore deserves a low failure mark.

THE UNEXPECTED GUESTS

After a long day of work I came home, tired and exhausted. Just as I opened the door the phone rang, and wearily I took the receiver.

"Hallo." "Hallo." I waited for a moment. "What kind of an answer! Don't you know who I am?" came a voice out of the receiver. "Sorry, sir, to whom would you like to speak?" was my answer.

"Young lady, this is Uncle Fred from out west."

Unbelievable! Uncle Fred and his family were in the city to visit with us. In our conversation Uncle Fred told me that he could not find our house and so I jumped into the car to pick my relatives up from the station. All my tiredness was gone as I saw the three of them standing there. Uncle Fred had hardly changed in the past five years but Aunt Mary had put on a few pounds and wore glasses. Most surprising, however, was Cousin Frank. He had grown very much and the dignity of a junior high school boy radiated from him.

After everybody had taken his place in the car we drove home and Uncle revealed to me: "We are on our way to New York and have only today to spend with you."

Of course, this was not too nice, but we planned to make the best use of our time. Mother had prepared a quick dinner in the meantime and we enjoyed ourselves as we all sat around the dinner table.

Uncle and Auntie had so much to tell; the time just flew away. Uncle had business affairs to settle and taken his wife and son with him for a holiday.

Auntie had taken over a Sunday-school class and told us how much she enjoyed teaching there, but most interesting of all was Franks first girl-friend. He showed me coloured slides of her and described her in full detail.

The precious moments of this surprise visit were over too soon; regretfully we departed, each one with the sincere feeling "It was nice to meet again after a long time."

Sample Essay No. 22—Failure

This essay illustrates an absolute lack of unity, coherence and organization. Faulty vocabulary and expression contribute to the chaos. The first paragraph alone leads to a strongly illogical conclusion. The second paragraph is a series of incoherent epigrams, the whole in a style bearing a ghastly resemblance to that of Francis Bacon. Teachers might well compare the various essays on the good neighbour which have been presented here. They are useful samples of the various levels of competence as defined by the Check Chart and illustrated by one essay topic. Note that vocabulary and correct sentence structure are not the sole keys to essay marking. (A low failure.)

THE CHARACTERISTICS OF A GOOD NEIGHBOUR

Man! Man is a specie placed on earth to fulfill an important mission. An axiom proves that the human being does his best because of an overwhelming desire to conquer. This desire reflects itself in different phases of life. The new-born baby instinctively looks, babbles and smiles to please. Then as a young man walking towards scientific knowledge, he helps his needful companions. Achieving manhood, he protects his fellow citizens. But all these conclusive traits revolve around one main nucleus: the good neighbour.

The good neighbour usually loves his environment. His surroundings are like previous treasures safely guarded against the fearful enemy: hate. Have you ever experienced the one in a hundredth privilege of having a man or woman constantly watching your interests? This needless to say is boring. Why I say this, you may ask. A neighbour for myself is a human being ready to share your daily troubles and joys. In times of crisis he bears your sorrows and does not hide himself in the darkest corner of the room. Some are like phantoms surveying death with laughter or joys with scorn. Then one glorious morning, he reappears full of compliments to borrow sugar or the lawn mower. Disgusting! A good neighbour is frank and sincere. There is no hiding place for his thoughts. Right or wrong, he utters his deepened views on the matter as a member of parliament repeatedly protecting his fellow citizens. Cowardice and pride are the price of fools. A man ashamed of his thoughts is worthless and develops an inferiority complex. This increased feeling devaluates his person and his environment. Remember: The world is a stage where every man must play a part. So why hide yourself under your friends' apron strings?

I could go on and on, expressing my views on the main and subordinate characterisics of a good neighbour; but I would like to ponder on human nature and find a solution to this basic problem nowadays where do you find a neighbour with all these noble qualities? Nature has its defects so we cannot expect to visualize such a peace. Maybe some of you had the privilege to encounter such a person or have the pleasure of owning this rare jewel. Therefore I say "You are privileged. You saw; you conquered. For us, it is like searching for a needle in a hay stack."

Sample Essay No. 23—Failure

This is an essay in one paragraph which offers a meagre analysis of a problem (true for country highways as well as city streets) and a vague reference to "planning". The logic is frequently foolish and the whole essay banal—if such a block of weak material may be called an essay. (See Stage C2. of Technique of Grading.)

MODERN CITY PLANNING

Any modern municipality will concede that one of the most pressing problems it is confronted with, is the traffic situation and its immediate rectification. Roadways are unquestionably essential in our modern day, but at times they seem to be a bane rather than a blessing. For, the purpose of roadways no longer seems to be to conduct automobiles efficiently from one destination to another. Rather, modern roadways seem to be a source of instant wrath for many a weary motorist. returning home in the sweltering summer heat in a means of transportation not designed to accommodate an exhausted and short tempered occupant. "But", the motorist asks, "where does the solution lie? Surely the motorist cannot be at complete fault!" No, the solution does not lie solely with the motorist, more correctly the solution lies with city planners, for it was their limited foresight in the past that is responsible for the existing situation. If roadways would have been constructed with the concept that in years to come, the automobile population would attain incredible heights, we would not be confronted with the situation that we *are* confronted with today. Needless to say, however, the problem is not a hopeless one, since city governments are quickly realizing the

gravity of the situation and are acquiring men of endless talents to investigate and eventually, we hope, confront us with a system of flawless, so irreproachable that possession of an automobile will truly be considered a luxury. Let our purpose in this modern day not be to tolerate the grave and most uncomfortable situation in which we find ourselves due to our foolish neglect. Let our purpose be, however, to create a situation in the future whereby a motorist can be guaranteed a safe and most pleasant journey from wherever his place of origin to his future destination.

Sample Essay No. 24—Failure

Students who show a tendency to unleash a vocabulary far beyond their depth need as much help as the illiterates. They should certainly be checked severely, lest under the strain of an examination they perpetrate such a monstrosity as the following. It should be pointed out that the better essays in this collection frequently use simple vocabulary very effectively; polysyllables or rare words are scarcely the measure of genius. Indeed they are often used for comic effect. (Low failure—20%.)

A MAJOR PROBLEM IN MODERN CITY PLANNING

One of the greatest anomalies of our time, is the fact that contented society, still pregnant with many early inhabitants, must spend time, money and energy, in order to emulate the modern pace of civilization. The greatest concentration of this effort I feel must be allotted to the assimilation of industrious cities portending great model buildings, thoroughfare and insatiable resources. Though somewhat unconceivable this statement is presently ethical and will bear greater recognition in future years.

To plan a modern city is to plan a universe. The confectors must first consider the satiated expense involved in such a dynamic movement. The motives of the people concerned must be understood. It must consequently be brought to view that unorthodox developments will be visioned in the minds of the people. The instigators must further weigh the probability of expanding population; to scale a facet of the problem which is so trite however requires a prodigal expense of thought.

Once all considerations have been attempted there remains no time for procrastination. Revolutionary plans must be immediately entertained. It is at this time however, that one great realization is at hand: once confected, the plans will be elite, the money effete.

However, this problem is ubiquitous. The success of such progress, requires an apathetic recognition of the vicissitudes of time. Despondency must be met with equanimity.

During the course of progress this society will slowly adjust to an acceptance of advancement; the tempered tool of reaction will laboured to a temper between conservatism and liberalism, termed iconoclasm.

It is therefore the essence of success that only the final goal be judged with scrutiny, and that the intermediate impediments be met with indifference. To all great probability the final goal will become a fetish of the creators.

FURTHER SAMPLE ESSAYS

The first three essays below (Sample essays No. 25, No. 26, and No. 27) are offered with grades alone. By using the marks on Grading Technique and Check Chart, teachers might consider why each essay received

the grade indicated. Although first impressions *can* be correct, one would be wise to remember that personal prejudices concerning certain ideas, and fetishes and taboos concerning spelling, grammar and vocabulary often exert extra undue influence on the first impression. It cannot be emphasized too strongly that a clear, objective look at the essay according to the rules of the Chart, and according to its criteria *alone,* will yield a far more realistic preliminary mark (Stage A); they are marked, if they are generally *acknowledged errors,* at Stage B, and Deducted at Stage C.

Essays No. 28-37 are included without gradings for the use of teachers, consultants in English, or other officials who may wish to have them mimeographed for group study and in-service training seminars. The grade assigned to each of these essays by the markers, and some additional comments made, have been mimeographed and may be obtained from the Secondary Education Branch, Department of Education, 44 Eglinton Avenue West, Toronto 12, for use with groups of markers.

ON BEING OUTSPOKEN

Sample Essay No. 25—High First

The time has come when all decent, cravat-wearing, shaggy-haired, corduroy-jacketed outspeakers should speak out about speaking out. I am thankful to the Department of Education, Ontario, for this opportunity to harangue on haranguing. Too long has this basic principle of democracy gone unlauded by its staunch followers. But now, finally, I am invited to sing the praises of bombast. And be warned, my voice is authoritarian and my opinions immutable.

As all outspoken people are aware, moderation must be abjured at all costs. The word "compromise" must be treated as anathema. There is no place in our midst for moderates, whose subversive refusal to argue stems from a trepidation based on the realization of the superiority of our cogitations.

However, to ensure that we be not ignored by the masses it is necessary that we master the techniques of outspokenness. There are six words which may be treated as a kind of catechism for the hyperbolist. These are egotism, pomposity, rationalization, semantics, ridicule, and the refusal to accept defeat. The first of these shibboleths is, of course, the key. Is this not as it should be? Do not our outporings flow from a belief in our irrefutable rectitude? Our voice is of men and of angels, and so when we open our lips let no dog bark!

But now a word upon pomposity. Pomposity, when employed by a skilled hand, can attain the level of an art form. It endows its user with a Jovian magnificence and whirls him, so to speak, into a vortex of pure intellect. Incidentally, this vortex has been described by a scoffer as the eventual consumption of a being by his own lips, spread to facilitate the outward passage of polysyllables. But such scoffers can be converted; how often we have heard the platitude, "they came to scoff, but remained to bray."

Then there is the delight of delights—sophistry. Once again our principles are attacked in such crude efforts as the following poetasy:

"Dialectic antics
Are somewhat of a bore;
Questions of semantics
You may heap by the barn door."

From the vulgarity of this rhyme you may readily realize that moderates have little or no concern for human dignity or the greatness of the mind.

Remember always to use analogy and ridicule. Poe said that some concepts transcended satire, but this is patently ridiculous. Never forget—anything can be made to appear foolish. Analogy, too, is a delightful weapon. No matter how crude the comparison, nor how little it has to do with the main concern, it will sound convincing. The masses think in terms of the material and naturally expect that the spiritual is similarly governed by physical laws. Thus they can be fooled constantly. Remember this also—anything can be made to sound good.

Anent subject matter: choose to support what you believe or what you know to be ridiculous. Either will allow you to create convincing rationalizations. Any subject may, of course, be mastered in half-an-hour's light reading of the right sources. Once again, either agree with the author or violently disagree; half-way measures tend to create questions and the hideous spectre of self-doubt.

Friends, brook no opposition, tolerate no compromise. We are the talkers, we are not the doers. We live in the glory of dispute not in the mundane world of petty action. Just as the agricultural engineer stands above the farmer, so *we* subordinate those who press our ideas into service. *We* are the intellectual elite, our "isms" are the epitome of ratiocination, we will prevail. Brothers, to your tongues, polyphony reigns supreme.

Sample Essay No. 26—Second

ON BEING OUTSPOKEN

The time-honoured trait of having a definite opinion and then expounding this opinion to the world is dying out today. The world is full of people who decline to answer a specific question with a specific "yes" or "no" because of "personal reasons"; to put it plainly, they don't want anyone to disagree with them. However, there are some who believe that a certain degree of outspokenness is very desirable, and, indeed, very necessary in the modern world. This readiness to speak your mind can be of advantage in the home, in the school, and in the world.

Children early develop the habit of stating how they feel about something or what they want. It is necessary for them to be outspoken, for, if they are seen and not heard, their parents may forget that they are human. In some children this outspokenness is crushed at an early age by parents; in others, it remains and flourishes. These latter children are those who readily take definite views in an argument and who, paradoxically, respect their parents more when they are forbidden something than those parents who never made a definite statement of their views.

In school the art of being outspoken is held in check until secondary school. Until then, pupils are encouraged to depend upon the teacher to know what is best and not to express any definite ideas to the contrary. In high school, however, students are encouraged to speak out and air their opinions. There no fence-sitting is condoned; the student must feel definitely about this topic. This sudden freedom of thought may have repercussions; on a topic of interest to the whole school, some students may become so outspoken that they gain enough student support to overrule the teachers. In this case, the teachers may simply band together and decide what they think is best to do; then they hand it to the students as an accomplished fact. Despite general disagreement, it is very often the best method.

In the world of business and commerce it is much riskier to be outspoken. One slip of the tongue by a minor executive, expressing a radical idea, may cost him his position; on the other hand, it might gain him the presidency of his corporation. The battle of the Negroes in the Southern United States is a stirring example of both the heartbreak and the joy of being outspoken; since the time that the leaders of the Negroes aired their definite demands for rights, notably for the integration of schools, violence has flared repeatedly in many cities but Negroes are closer to the granting of their demands than ever before.

For these reasons I believe that outspokenness is an admirable quality. It is hard to know just how far to go, but the great rewards which can be reaped in the new respect for you in men's eyes more than justify the great risks attending a statement of your beliefs.

Sample Essay No. 27—Third Class

THE CAMPSITE AT DAWN

If you want to feel invigorated and alive and want to know what life is all about, go camping! If it is only for that wonderful feeling of tranquility and beauty that one feels upon rising, it will be worth it. You are not compelled to attend a camp. You can just take a little pup tent and go off by yourself for a week-end. The only way that I can convey this feeling to you is to give my impressions of what I saw and felt and heard and thought when I went.

As one first emerges from the somewhat darkened tent just before dawn, the first thing noticed is the dull purple hues of the sky. Within ten minutes it has brightened to pale red. The climax occurs when the bright yet not intense white lifts its head from behind the horizon. Almost instantly nature seems to come alive. From the door of your tent you can see the biggest trees and even the smallest needle of grass bending over from their burden of glistening dew drops. In the distance you can see the clear, blue sparkling lake with its bobbing white caps. Right behind you, Mr. Robin Redbreast has begun his morning whistling and just over the bank you can hear the babbling brook on its way out to the lake. Aside from these sounds, all is tranquil.

However, the dampness, caused by the ground mist, causes you to retreat inside for a moment and put on some warmer clothing.

As you throw your glance around the field again, you notice the cool whiteness of other tents sitting in their horseshoe formation. On one or two the door is flapping and thus revealing its sleepers while on others the doors are flung back because the campers had decided to sleep under the stars. In the centre of the horseshoe, in the fire pit, the coals are still glowing, only a bit, maybe not even enough to begin breakfast fires.

As you walk around the tent to loosen the guy-lines you suddenly notice that some little rascal, probably a raccoon, has been into your larder, even though it was securely fastened and hanging from a tree branch. Oh well, that is one of the hazards of camping! But there is only one for every twenty wonderful things that happen.

It is not very long before you hear the laughter from the campers. This signifies that within ten minutes everyone will be up and about, appreciating the clean, wonderfully refreshing air.

I'll say again. If you want to know what life is all about, go camping!

Sample Essay No. 28

THE FUTURE OF MEDICAL RESEARCH

From the tiny, teeming world of "wee beasties" that Anton Lueewenhoek viewed through a simple screw microscope, to the vast cosmos revealed by the electron microscope—thus far have we advanced. Medical research has long since emerged from the dark, dank cellars of grave robbers. It stands proudly, and rightly so, as a science of ever-widening possibilities and ever-increasing importance.

In a way, it seems paradoxical that after centuries of scientific advances, there is still so much to learn; yet the vistas of knowledge are endless. Medical researches are beginning to unravel the mysteries of life. The recent discoveries of the DNA

and RNA molecules will prove of utmost significance in explaining the marvels of the human body—how each blood cell knows exactly where to go, and how each tissue cell knows whether to become a liver or a kidney. The exploration of the "inner space" of the cell is almost more exciting than the exploration of outer space. Especially in cancer research will *this* knowledge be vital. We will soon see the capture and assassination of that dread disease that has so long eluded us.

In our modern society, burdened by increasing social pressures, a new field of medical research has opened up. Man's mind, paradoxically vulnerable and strong, has come under the scrutiny of medical science. The disquieting forces that make men despair and lust and kill, as well as search and perceive, are being revealed. Drugs are being discovered that miraculously soothe and quiet violent patients. Not only will we learn more about how the body functions, but we may explore very hidden depths of the mind. Some find these endeavours of medicine frightening and heterodox; I find them exciting and glorious.

Medical research is never content to stand still, to stagnate. Even as we are exploring outer space, medical research is exploring the possibilities of sustaining human life there—what foods will we grow, and how shall our bodies be adapted for life on other planets? In the future, too, there lies the certainty of organ transplants. More and more success is being achieved in kidney transplants; you and I may live to see heart or lung transplants. No longer will the failure of one organ mean death. In medical research is the promise of life, freedom from pain.

We have come a long way from Amsterdam. As time goes on the fields of research are broadening; it is no longer sufficient to study "science" or "biology". The medical sciences have become so vast, that the mastery of only one phase, bacteriology or physiology for example, may take a lifetime. And we owe much to those who are willing, eager, to devote their lives to research. The figure of the lone scientist bent over a microscope will never become extinct. He will always explore and uncover the new; he will always serve in the pursuit of knowledge.

Sample Essay No. 29

THE FUTURE OF MEDICAL RESEARCH

Can we today try to estimate what the future of medicine will be without studying the developments of our ancestors? Let us assume we are living fifty years ago. The number one killer is Tuberculosis; the disease of death. Isolation is the cure to prevent it spreading, yet the patient lives knowing death is near and, knowing every second that an intricate part had died a most horrible death. Tuberculosis was not the only problem. Brain surgery was far from perfection, so, tumours on the brain caused a slow, pitiful death. Yet in these dim, dark years in which medicine appeared only for the healthy, there was a future. A future, that we must thank God for creating, which has brought medical instruments, medical cures, and medical knowledge which has surpassed any dreams of our ancestors.

As we step into the present day we see the dreams of our ancestors turned into reality. The child or patient who now has Tuberculosis is not assured of death. We now have Tuberculosis sanitariums where a vast number are cured and return to live a normal life. Yet even fifty years later medicine has yet to develop a method that will eliminate the danger of brain surgery, yet the advance of brain surgery has been tremendous and profitable in the lives saved. The miracle machines which yesterday were just beyond in the future now roll through the halls of hospitals to save some fearful patient. The Iron Lung, X-ray machine, and Oxygen Tent are only a few of these miracle machines. So now we are in the situation of asking what is the future of medicine.

As we have clearly seen in the previous paragraphs, medicine will never die. Today Leukemia still baffles the wits of medical research chemistry who dedicate their lives to science. Heart disease has now replaced Tuberculosis, once feared by

our ancestors. Heart disease leaves a trail of damaged tissue which at present is incurable. The future may hold the secret of heart disease which will repair the damaged tissue. Yet as man cures one disease, another rises, always leaving a future.

Let us wait patiently for the future, and the cures, which through God's guidance and man's persistence will be brought to our grandchildren. We know that the future holds some medical discovery, simply because it always has and always will. Now we play the waiting game: hoping, watching, and praying it soon will be developed.

Sample Essay No. 30

THE FUTURE OF MEDICAL RESEARCH

In today's fast-moving world, people are passing away at a faster rate than has previously been known. Because of this, more and more research is being done to discover why these people have died and what can be done to reduce the number of deaths.

Today, when a person dies of unknown causes, an autopsy is held to discover the cause of death. Some hearings find that merely carelessness was responsible for the death. Other inquiries find that an unknown disease or a known disease was the cause of death.

It is these diseases which have made it necessary for research to be done. The saying, "the more one learns the less one knows" is especially true in medical research, for here, when a researcher finds out one thing about a disease, he also finds that there are many more "avenues" of the disease which he must explore to get a complete understanding of the particular disease. This is the entire basis for medical research.

In the world today, we have many institutions conducting research programmes. One of the most controversial research programmes is the one dealing with cancer. From reading the daily newspapers, one is led to believe that it will be a number of years before a successful cure is found to combat cancer. This, of course, will make it necessary for more and more research to be carried on in the future in quest of a cure for this dreaded disease.

Another area of research is that being carried on in the field of heart disease. In this field much research must be done and now it must be done not only with the older people but also with the younger generations.

Also research is being done in the field of diseases of the blood, but before these diseases are fully understood more research must be done.

The past research, however, is of no value unless the research in the respective field is carried to completion so that we may know why these diseases occur and of means by which we may prevent them from occurring. Also we are discovering new variations of old diseases and these of course naturally lead to more research.

Therefore it can be seen that there must be and will be a great deal of medical research in the future—much more research than has been done in the past or that is being done in the present.

Sample Essay No. 31

THE ROLE OF THE TRADE UNION IN THE WORLD TODAY

The role of a trade union in today's complex world is equally complex and multiform. The union's aim is to raise the living standard of its members in a number of diverse fields: economic, social, political, and moral.

The basis of the economic growth of a country is the growth in the personal income of its citizens. The union, in its bargaining and contract talks with the employer, gains monetary advances in wages for its members. This money is used by the member to raise the personal standard of living of his family. In doing so, the member spends the money and thus stimulates the economy of the country at large. The union both has raised the economic living standard of its members and has helped continue the country's spiral economic growth toward prosperity.

But to raise a family's living standard monetary gains must be coupled with a growth of social awareness and responsibility. The union fosters better relations between members by its forums and discussions and draws the members together in a common allegiance to the union. It is this allegiance that prevents the employer from abusing or taking advantage of the members. The union provides security by its insurance programmes. Membership in a union, and such benefits derived from it, increase a family's self-respect and render it more able to take a responsible part in today's society. In these ways a union increases the social responsibility and the social living standard of the members.

Moreover, membership in a union promotes and stimulates a political awareness: an awareness of democracy and its workings. A union is run in a democratic fashion, with leaders elected from among its members. A union has elections to at least one post annually, and the members participate in and control the complex workings which surround an election. The consciousness of the democratic process instilled in the membership by elections within the union is carried into the governmental sphere. Union members demand to know the issues and are responsible voters. The calibre of the candidate is thus increased by a more informed and more aware public. It is evident that the union heightens the political standard of living both of its members and of the public.

The raising of the moral living standard of the members is an integral part of the role of the trade union. This is done by the example of the elected leaders of the union. It must be proved that the democratic-union processes do work to the moral advancement, rather than the degradation, of those serving. Unfortunately, in many unions the aim of raising the moral standard is much less in fruition than in others. Corruption and violence abound in the leadership, and therefore in the membership, of unions such as the Teamsters and the Seafarers International. But in most unions the moral standard of the rank-and-file member is raised by the example and responsibility of the executive.

The unions have progressed greatly in raising the economic, social, political and moral living standards of their members and of society. Without the dedication of the unions to a better life for their members, the world would witness a less advanced, less socially responsible, and less forward-looking population, and would be the worse for it.

Sample Essay No. 32

THE ROLE OF THE TRADE UNION IN THE WORLD TODAY

Today's trade unions have had to fight every step of the way to reach the position that they hold in our society. What we consider a social blessing, people in previous eras, and even today's reactionaries, consider a social evil.

This social blessing has a role to fulfill, a role that is constantly changing with the changes in our way of life. Today the fight of unions is not just for more sanitary working conditions and shorter hours, but for increased social benefits and job security.

With the tremendous growth of automation we are faced with fewer and fewer jobs for the unskilled worker, and the once short forty-hour week is gradually

becoming the thirty-two hour week. Trade unions have their work laid out for them. They have the problem of co-ordinating management, men and these shortened hours, so that every man receives an equal amount of work time and every employer is satisfied.

Then comes the cry for higher wages, and this inevitably leads to labour-management negotiations. These negotiations are no longer centered on the question of higher wages, but are now concerned with pension plans, hospitalization services, insurance schemes and as always increased safety in working conditions.

The union of today is not concerned solely with the working conditions of its members, but with the working conditions of the entire country. The Canadian Labour Congress has been influential in the passing of welfare legislation, and will be again as today's unions take up the battle to reduce the strife of our citizens and help Canada progress.

Progress needs education. Trade unions realize the importance of higher education not only in their own organization but in our present society. For this reason unions across Canada are offering scholarships and bursaries to the sons and daughters of their members, and are encouraging adult education not only in their own communities but across the country.

Adult education, scholarships, welfare legislation, working conditions, pensions, shorter hours and higher wages are all of concern to our trade unions. We have seen them grow from bands of strikers to a respected international organization, and we need only to look at their accomplishments to understand fully this change in status.

Sample Essay No. 33

THE CHARACTERISTICS OF A GOOD NEIGHBOUR

In a city it is hard to find a good neighbour. The only time people come out of their houses is in the summer, but even then, they bury themselves in a five hundred page novel, in a shaded section of their yard, boarded on all sides by a five foot high wire fence. Privacy is their password.

On the other hand there are people who would take the shirt off their backs for you. During my short lifetime, I have found that these people are usually from the country, and are marked by their friendliness, dependability and kindness.

To me a good neighbour is a jolly person, one who enjoys sharing a cold bottle of beer with the guy next door, a man willing to let everybody have a taste of his home grown tomatoes. Not only is this man easy to talk to, but he realizes, when your elbow starts slipping off the fence, that it is time to terminate the conversation.

You know that you can always rely on Mr. Jingletip. If the car will not start and your wife's pains are coming every three minutes, he will always be there to rush her in his nine-year-old Buick to the hospital. When you just barely miss the last hook that will attach the clothes line, there he is ready to untangle you from the maze of cord and console you with, "It could have happened to anyone."

Only one word can modify this man, and that word is kind. Illustrated above is the minimum amount of examples that prove that this man is a good neighbour. Would that there were many more Mr. Jingletips in this world.

Sample Essay No. 34

THE CAMP-SITE AT DAWN

A faint breeze stirred through the tree-tops as the sun arose from beyond the green gutter of the distant hills and broke over the grounds of the sleeping camp.

The camp-site presented a magnificent spectacle to an interested viewer at dawn. The camp-site appeared to be surrounded by many, mountainous hills except for a small area to the north which was covered by a dense underbrush. These hills and the underbrush furnished a beautiful, natural background of the camp grounds.

The camp grounds themselves were of equal magnificence. The cabins were neatly arranged in a circle around the well-kept mess hall. The camp also furnished a swimming pool, tennis courts and a baseball diamond. The blue water of the Olympic-size swimming pool danced as the breeze reached down into the crystal clear water. Behind the swimming pool was the massive gymnasium which was quiet at the moment. However, in a short time the interior of this gymnasium would be bustling with the noisy and vigorous activities of the many campers.

To the south of the camp grounds appeared the picturesque fourteenth hole of a neighbouring golf course. The hole came right up to the edge of the camp-site and presented an impressive sight to the campers. The large, elevated tee led to the lush, green grass which covered the fairway. Both sides of the fairway were lined with dense underbrush and trees which were sure to play havoc with any balls which strayed off the lush confines of the carpet-like fairway. At the end of the fairway appeared the sloping terrain of the large oval-shaped green.

Now, as the sun rises higher into the sky, it creates a perfect image of the camp-site at dawn.

Sample Essay No. 35

THE UNEXPECTED GUESTS

Suddenly, I heard a strange noise. I jumped up almost at once to see what it was. I looked through the window but could only see the darkness. Then I said to myself, I must be hearing things. Moving very slowly I went towards my bedroom.

Just as I opened my bedroom door my aunt and uncle yelled "hello". It scared me half to death. I had not heard them come in.

They were supposed to have been on their holidays in Europe. Because of the bad storm that we were having, the plane was grounded and was not able to leave for Europe at midnight.

My uncle was a man in his late forties, well dressed, well built for his age, although he was slightly bald. He had many great ideas for new inventions. His hobby was trying to create new inventions for the world. This was the main reason he was going over to Europe. He wanted to see some of the new inventions that Europe had thought of in the last few years, to see if it would help him in inventing something that would be practical for Canada.

My aunt is in her early forties, dark hair and complexion.

She had managed to get her vacation at the same time as my uncle by managing to find somebody to take her place. She said they came here because it was too late to go home.

After a long talk discussing how the family was, we decided it was time to go to bed.

Sample Essay No. 36

THE UNEXPECTED GUESTS

It was not the first time I had fallen asleep with my light left on. I liked to read myself to sleep, after the house had grown quiet, when the only noises were the intermittent soft snores arising in my mother's bedroom. Of course, my mother

did not know, for as soon as the snoring ceased, my reading ceased too, and the light was hastily snuffed out.

This time, the snoring continued like distant peals of thunder in the background. I was halfway through *Black Beauty,* and certainly would not stop reading without the danger signal of silence; Rob Roy had just jumped over a fence, and had fallen into a deep trench. So the snoring continued, and my light continued to blaze, illuminating the magic suspense-filled pages of my book.

I forget how far I had read before I dozed off, but the light was left on, and the fresh, cool night breeze issued through the half-opened window. I dreamed, I remember, of owning a horse just like Black Beauty, and of riding across the fields and over the meadows surrounding my home. How enjoyable that would be! How refreshing to feel the late spring air messing my hair! How exciting to canter and gallop across the flower-strewn meadows, and watch the young, tailed lambs run bleating to their mothers!

Gallop, a-gallop, a-gallop, a-gallop! What fun! How wonderfully exhilarating!

The galloping sound grew louder, until I realized that this was not my horse, my *dream* horse, galloping across the fields. This sound was — different. It was all too real to be a *dream* horse.

The noise continued. I found myself still in my bed; *Black Beauty* still lay on my bed-covers, and the light was still shining brightly. But from within the lampshade came the noise that had awakened me. It was a flapping noise, rather than a hoof-beat. Whatever was causing that racket was trapped between the lightbulb and the bright green satin lampshade. It was a strange noise, magnified by the cone-shaped shade, and it echoed through the room.

"Flap! flap! flop! ping!" it went. Bits of loose dust drifted in the air around the light stirred by the creature, for undoubtedly it *was* a creature, inside. The shadow within the lamp-shade revealed that it bore wings. Was it a bat? What was the uninvited and unexpected guest? Why did it delight so in frivolously dancing around the electric lightbulb?

I decided that I had better investigate. If it *was* a bat — but no! Uncle George had told me that bats like such dark places as his attic.

I couldn't look directly at that bright light, having just awakened, but I clambered out of bet, and squinted up at the shade, my hands resting lightly on my hips, as if to say: "And what are *you* doing here?"

My unexpected guest, perhaps sensing my indignation at his uninvited arrival, gave up its battle with the light, and somersaulted to the carpet at my feet, as if in mute appeal for forgiveness. It was nervous, too, for its wings quivered as if in trepidation; it wanted me to dish out the punishment without delay. Probably, it had given up hope for survival. Perhaps it was justified, for the average person would undoubtedly step on it without the least hesitation, and throw it out of the window through which it *came.*

My family has always been known as one producing excellent hosts, my mother being one of the best. Maybe it was the sense of loyalty to this tradition of being humble and hospitable that prompted me gently to pick up my unexpected guest and place it softly in my warm hand.

There, it stayed, content and pacified. Gradually the quivering vestiges of flight stopped their vibration, and the grey blur of wings transformed into geometrical patterns of many colours. How handsome was my new-found friend! Slowly it opened and closed its wings, and I was able to see the design and colouring clearly.

The main colour was mousy-grey with pepperings of black and light brown. In the outside corner was a navy blue, oval-shaped dot, outlined faintly in sable silver. The outside of the wings was yellow ochre, like my bedroom walls, and this margin was marked with a faint darker brown squiggle as if in brown ink.

Down the centre of each large wing—the moth, for that's what it evidently was, was as large as both my hands put together—was a bright apple-blossom pink stripe, rich and thick, bordered on each side by contrasting blacks and whites.

But most striking of all was the moon-shaped orange-coloured marking in the centre of each stripe. It looked like a tiny sun peeping over a cloud; and this moth had four of them, one on each wing.

What exquisite beauty!

The moth clung to my finger, and its soft, heavy body, striped like a tiger with red, white and black tufts of soft hair, felt warm as it nestled against me.

I went to the bookcase, taking *Black Beauty* and my moth with me, and as I leaned over, looking for the book on nature my grandmother had given me, another moth, exactly the same as mine, only smaller, came flying through the open window. He flew to my hand, after a quick orbit around the room, and a smaller one around the lamp-shade.

Two unexpected guests in one night! How thrilling! Then I reached for my nature book.

It took some searching, but I finally found a picture of my guests, under the heading "Cecropia moth". A-ha! "The male is slightly smaller, with a much smaller abdomen than the female, and with more pectinate antennae," said the book.

I did not know what "pectinate" meant, but I knew the other characteristics matched my moths. One was a male, and one was a female.

"The male will often fly considerable distances to find a mate," I read on, "and is attracted to her by a scent secreted from the abdomen."

I sniffed my female moth. Strange! *I* couldn't smell anything.

"They are nocturnal, or fly at night," the account continued.

I determined to make my guests at home, even though they did arrive under questionable circumstances—through my bedroom window. I placed them on the bookshelf, turned off the light and went to bed.

Needless to say, I dreamt of moths. How beautiful they were, with their soft pastel shades! I hoped my guests were comfortable.

Next morning, my mother woke me up. The sun was shining brightly through the window. I looked at the bookcase, and without a word to my astonished mother, ran across to examine them. My *Black Beauty* was there, all right, but the moths, those beautiful moths, had vanished!

How could I explain my grief to my mother? She thought it was all a dream. I showed her the picture in the insect book, under the name "Cecropia moth", and she smiled.

There on the cover of the book was a single, round yellow egg.

"It looks like your lovely insect pet laid you a golden egg," she said softly, and I smiled. "I'm glad you treated her kindly", she said, a twinkle in her eye. "It would have gone against our family's reputation had you treated an unexpected guest with contempt."

I'm glad I didn't step on that first beautiful Cecropia. I have caught many since. But none have been as beautiful as the one that arrived unexpectedly in my bedroom that night so long ago.

G. SUGGESTED ESSAY TOPICS

The following list of suggested essay topics compiled by the teachers on the Consultative Committee in English for 1962-63 is included for teachers' use. This list is not intended to be comprehensive, but may serve as useful assistance in the assignment of essay topics of various types.

Formal essay

- Who should go to college?
- Prospects for disarmament
- Education for the space age
- History—a lesson or merely a record?
- The folly of anger
- The art of self-delusion
- The schools of tomorrow
- The car and our way of life
- Canada's part in the U.N.
- State Medicine—its advantages and/or faults
- A good novel deepens one's understanding of human problems
- Life itself is an education
- "Imagination is a higher form of commonsense"
- Victims of automation
- Pollution—Canada's heritage
- Canada's role in a shrinking world
- More leisure . . . for what purpose?
- Slander of education in the press
- "Life is not a goblet to be drained, But is a measure to be filled."
- Changing tastes in music
- Snobbery
- Disturbing factors in Far Eastern politics

Informal essay

- The trials of a waitress (or some other role of summer employment)
- Other people's ambitions for me
- Lovable but provoking!
- On educating one's parents
- Grandfather's (or grandmother's) childhood recollections
- Co-education: a mixed blessing
- The joys of giving
- Turn off that T.V. set before you lose your mind
- Looking back on today
- The fascination of the difficult
- Everyone is a snob about something
- A teenager looks at himself
- On eating out-of-doors
- On being the youngest (or the oldest) in the family
- Some people that would never be missed
- Seeing without observing
- Canadians are physical wrecks!
- Quiet moments

Descriptive narrative

- Seen from the air (or underwater)
- I'm a door-to-door salesman
- Our tourist attraction
- A trip I'd like to take
- The day I borrowed Uncle Roger's car
- The portage
- A forest drama
- The eighteenth hole
- An experience I'd like to forget
- Rehearsing the play
- Reception for a hero
- Water sports
- My experience on a farm (in industry or commerce)
- The charms of an MG (or some other sports car)
- Adventure on skis
- The bluffer bluffed
- Coquette
- Style conscious
- Winter rambles
- Adventures with a microscope
- A lovable eccentric
- The lure of the north

Editorial or short article
(one or more paragraphs)

- Speed, the modern killer!
- The power of the newspaper
- Women in government
- Art in public buildings
- Our recreational facilities
- Ethics in politics
- Segregation
- Good manners
- Can we curb juvenile delinquency through youth clubs?
- Why don't more people vote?
- Building our new school(s)
- What should we do about Quebec?
- Ambulances—a civic responsibility
- Should we have compulsory health insurance?
- Vandalism — the growing menace
- Our vanishing wild-life
- The right to strike
- Urban renewal — a public responsibility?
- Fads in fashion
- Vanishing freedoms
- Shrugging off our responsibilities
- The changing cultural scene in Canada

Literary essay

(the longer essay of 2000 words or more)

The enigma of Hamlet
"Dotage encroaching upon wisdom" — a study of Polonius
Cleopatra as presented by Shaw and Shakespeare
Caesar contrasted (with reference to Shaw and Shakespeare)
Satire and irony in *Caesar and Cleopatra*
Hamlet — a greater tragic figure than Macbeth?
Steinbeck (or some other writer) as a social commentator
A comparison of two playwrights (based on three plays of each)
A living Canadian novelist (or poet)
Modern drama — reflection or distortion?
A book and the motion picture based on it
The magic of words
The conflict of like and unlike in *Wuthering Heights*
Parallelism and contrast in *Wuthering Heights*
A review of a recent Canadian novel (or other novel)
Shaw — social reformer (with reference to any three plays)
Pratt's imagery
Other topics suggested by Curriculum S. 8 (1945-65)

Short story

Special delivery
The late-comer
The night the moon went out
Len's Cove
Fate takes a hand
Voice in the fog
Northern adventure
Big catch
High hopes
Two and two
Summer pirate
Distance lends enchantment
Lightning never strikes twice
A story of human courage
Lost
A strange gathering
The final door
The face in the mirror
A problem of size
Outwitting a rascal

Question 2

(a) This question was generally quite well answered. The students seemed able to comprehend the theme of the passage and, as a result, were able to select the main points. Some, however, seemed to forget that their own passage should be in smooth prose; still others, in an unnecessary attempt to find a synonym for every term used by the author, forced themselves into a serious distortion of the meaning.

(b) Students who were alert enough to recognize the contrast throughout this passage were able to select the two examples and thus gain the three marks without difficulty. Most students received full value on this question.

(c) This question was answered reasonably well, but quite frequently students who recognized the transitional value of the sentence failed to explain this by relating it to the last half as well as to the first half of the passage. Many students lost marks because they ignored the term "structure" and dealt entirely with the content of the passage.

(d) This question was answered very well. Most students seemed to be aware of the basic techniques used in effective sentence structure.

(e) This question was not answered well. The students, somewhat lost in the very general wording of the question, did not seem to become aware of the difference in tone of the two sentences.

(f) This question was not answered well. The average value assigned would probably be two out of five. The students did not seem to be able to grasp the distinguishing shades of meaning that a full understanding of the text should have revealed. The multiple-choice approach used in this question was *not* the cause of the poor results.

Question 3

This question was well answered. Students who understood grammatical construction quite frequently wrote a perfect answer. It was disturbing though to see the number of students who caused confusion for themselves and the markers because they would not simply select the name of the error from the list as they were asked to do.

Question 4 — *THE PRECIS* — 30 *MARKS*

2(a) In not more than 95 words of connected prose, write a précis of the above passage.

Note: Be careful not to undermark a completely rewritten and reorganized but *correct* précis. *Read for sense first.*

The précis is worth 12 *marks for matter* (*M*) *and* 3 *marks for style* (*S*).

I. *Count the words*: *Indicate* and *circle* the number at the end of précis. 15 marks.

II. (a) *MATTER*: 12 marks

The précis is worth 12 marks for matter.

—Award 1 mark for each of the points listed below, *up to* 12 *points.*

—Award + for a point partially correct. An extra + is worth 1 in total score.

—Score by entering the number of each point where earned; e.g. 11, 14+, etc.

Note: Words in parentheses may be avoided by student without losing a point.

1. Modern critics puzzled that ancient tragedy dealt with royalty ..... Sent. 1
2. They think (even) that Aristotle was naive ..... Sent. 2
3. in assuming "noble" meant noble in rank (as well as in soul).
4. (They regret) that Shakespeare did not deal (more) with common man
5. as do modern writers (with increasing stubbornness).
6. Yet tendency to write of kings not *arbitrary* (convention) Sent. 3
7. but result of tragedians' belief in (man's) greatness
8. just as we believe in (man's) meanness.
9. To Shakespeare, crowns and jewels are appropriate

(fitting) garments for man ..... Sent. 4
10. as (outward) manifestation of inward majesty,
11. but to us, such trappings are absurd
12. because man wearing them is shrunken (in our estimation).
13. We do not write of kings, believing no man worthy of royalty, ... Sent. 5
14. (and we do not write of courts) because hovels seem more appropriate to modern man.
15. Today to dress a character in robes is to create (comic) incongruity ..... Sent. 6
16. And to furnish him with glorious language (like Shakespeare's) is to end only in bombast.

(b) *LENGTH*

Deduct 1 *mark* (from M) for every 5 words, or fraction thereof, in excess of 100:

101—105= —1
106—110= —2
111—115= —3
116—120= —4
121—125= —5
Etc.

III. *STYLE*: 3 marks

(a) Marks for style should be awarded according to your estimate of the quality of the prose, particularly its coherence. Estimate of style value should not be influenced by major or minor errors, which are to be deducted later from S. See (b).

(b) Deduct 1 *mark* for each major error, 1 *mark* for two minor errors of different types, 0 *mark* for single minor error. *Maximum deduction* = 3 marks from S. Calculate the précis mark by an equation: (at the end of the précis)

(16=12M) 12M—2L= 10
3S—1E= 2
—
12

Sample Précis

Concern of ancient tragedy exclusively with royalty puzzles modern critics, tempts them to accuse Aristotle of naïveté in assuming that tragic "nobility" implies that of rank and soul, and makes them wish that Shakespeare had dealt more with common problems, as subsequent writers have. However, tragedians believed in greatness and, to them, royal garments

signified man's inner majesty. To us, who believe in meanness, no one is worthy to be king, to wear royal garments, or to live in palaces. Now royal dress only creates incongruity, and resplendent language like Shakespeare's bombast. (93).

10½ = 11M—OL = 11
3S—OE = 3
14

Note: In each of parts (5), (c) (d), and (e), deduct *one* mark for each major error. Deduct *no* marks for minor errors. Do not deduct more than the answer is worth.

2(b) Which of the following techniques of paragraph development is employed predominantly in the above passage: *example, analogy, contrast, definition.* Support your choice by pointing out two examples.

Contrast is the main means of paragraph development — 1 mark

2 *examples* from the following list; — 2 marks

1. modern critics versus ancient and Shakespearean theory ..... Sent. 1 & 2
2. kings versus common man in tragedy ..... Sent. 1 & 2
3. greatness versus meanness ..... Sent. 3
4. robes, crowns, etc. versus man pitifully shrunken Sent. 4

OR

outward/inward majesty versus man pitifully shrunken ..... Sent. 4

5. courts versus hovels ..... Sent. 5
6. robes versus comic incongruity ..... Sent. 6
7. Shakespearean resplendence of language versus bombast ..... Sent. 6

2(c) What function does sentence 3 serve in the structure of the paragraph?

1. *Transition* — 1 mark
2. *from* modern critics' hostile attitude towards theory of "nobility" in tragedy *to* a defence of the theory — 1 mark
   OR from an outline of the "puzzle" offered in the first sentence to an answer or response to the puzzle.

2(d) Explain the effectiveness of the structure of sentence 5

1. *Balance* achieved — 1 mark
2. through *parallelism* of main and subordinate clauses — 1 mark
3. and *repetition* of introductory words of main clauses (We do not write about . . .) and introductory conjunction or subordinate clauses ("because . . .") — 1 mark

OR

ANY *one* of above points 1 mark

with a good explanation of why the sentence achieves effectiveness. 2 marks

2(e) Account for the difference in effect between sentence 1 and sentence 6. (e.g. Through naming the device, illustrating it, and explaining its effectiveness)

1. Sentence 1 is merely making an opening *statement*
   or stating a *problem*
   or stating the *topic* of the paragraph 1 mark

2. whereas sentence 6 is presenting a concluding *value judgment*
   or suggesting a hostile mood or attitude through such words as "Comic incongruity" and "bombast". 1 mark
   or a satisfactory explanation of the contrast between the unrhetorical tone of sentence 1 and the rhetorical devices of sentence 6. 2 marks
   e.g., contrast, parallelism, emotive words such as "comic", "resplendent", bombast")

2(f) From the meanings offered below for each of the italicized words in the passage above, choose the meanings closest to the intention of the author. (Sample answer: *scrupulously* means painstakingly.) 5 marks

(i) *Naïveté* means simple-mindedness.
(ii) *pertinacity* means stubbornness.
(iii) *arbitrary* means capricious.
(iv) *incongruity* means inappropriateness.
(v) *resplendent* means brilliant.

Question 3 — 10 *Marks*

3. Each of the sentences below contains one error to be found in the following list: *Faulty parallelism, faulty agreement of subject and verb, faulty pronoun reference, faulty subordination, dangling modifier, sentence fragment, run-together sentence (comma splice)*
For each sentence,

(i) Name the error
(ii) Rewrite the sentence correctly, changing it only as much as is necessary to correct the error

10 marks

Sample incorrect sentence:

The mixture must be beat thoroughly.

Sample answer:

(i) Incorrect verb form
(ii) The mixture must be beaten thoroughly.

N.B. 1. The sentences below are, of course. only the obvious corrections. Others will be acceptable.

2. Since the list of possible errors is provided, marks are to be awarded in each case *only* if the error is named correctly. Thus there shall be *one mark* for naming the error. Then, if the error is named correctly, there shall be a further mark for correcting the sentence.

3. The mark for correcting the sentence shall be lost if the student makes a new major error or two minor errors of different kinds.

Suggested Answers

(a) (i) Faulty parallelism

(ii) It is we who must make the decisions and not cause (avoid) unnecessary delays in carrying them out.

(b) (i) Run-together sentence (comma splice)

(ii) His injured arm was painful, and therefore (; therefore) we did not criticize his staying away from the game.

(c) (i) Faulty agreement of subject and verb

(ii) Neither of the members is willing to tell us who he thinks will be elected chairman.

(d) (i) Faulty pronoun reference *or* Dangling modifier

(ii) Each of us is searching for a representative willing to undertake travel which will be both extensive and quite tiring.

OR

Each of us is involved in the quite tiring search for a representative willing to travel extensively.

(e) (i) Faulty subordination *or* Faulty parallelism

(ii) The reason for this offer of additional help is that we feel that your duties will soon increase greatly.

OR

The reason for this offer of additional help is our feeling that your duties will soon increase greatly.

Note: Although *clear grammatical explanations* were accepted in place of the terms offered, such weak explanations as "faulty use of comma" or "*is* should not be used here" were rejected.

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